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THE

CONNOISSEUR

WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO

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JOHN OPIE, R.A. (1761–1807). *THE GIRL WITH THE SCOTCH TERRIER.*
CANVAS, 32 × 44 INCHES. FROM THE SERJEANT BELLASIS COLLECTION.

This painting, in the possession of Messrs. Thos. Agnew & Sons, Ltd., 42 Old Bond Street, London, W.1, is listed in both publications on Opie: J. J. Rogers, Opie and his Works *(1878, p. 222) and Ada Earland,* Opie and his Circle *(1911, p. 353).*

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ON COVER

THE GIRL WITH THE SCOTCH TERRIER . . . BY JOHN OPIE, R.A.

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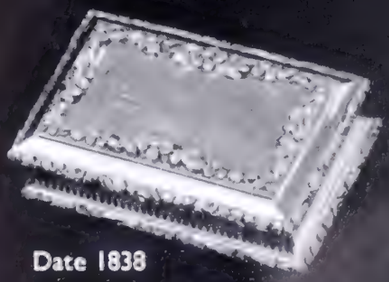
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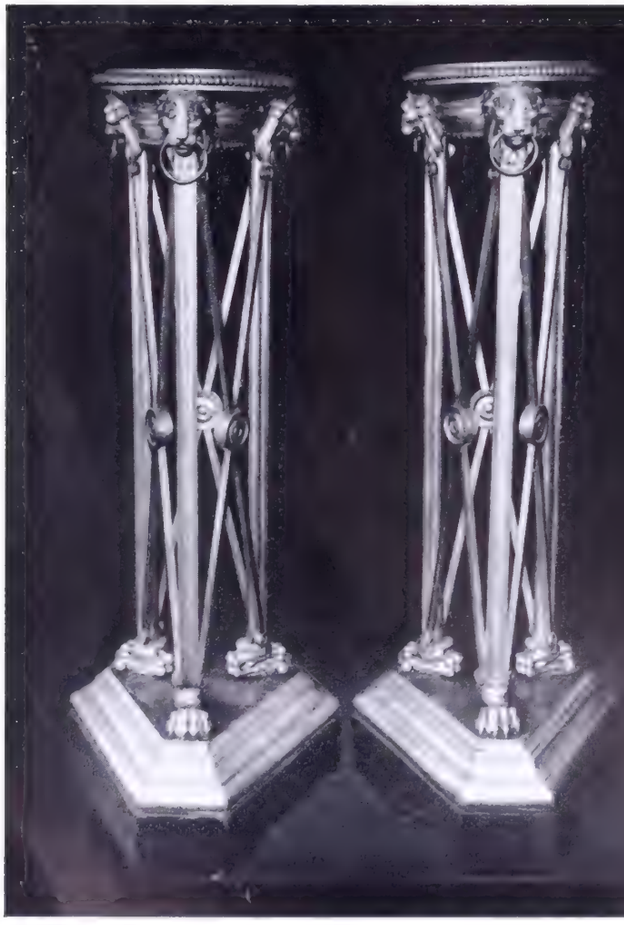

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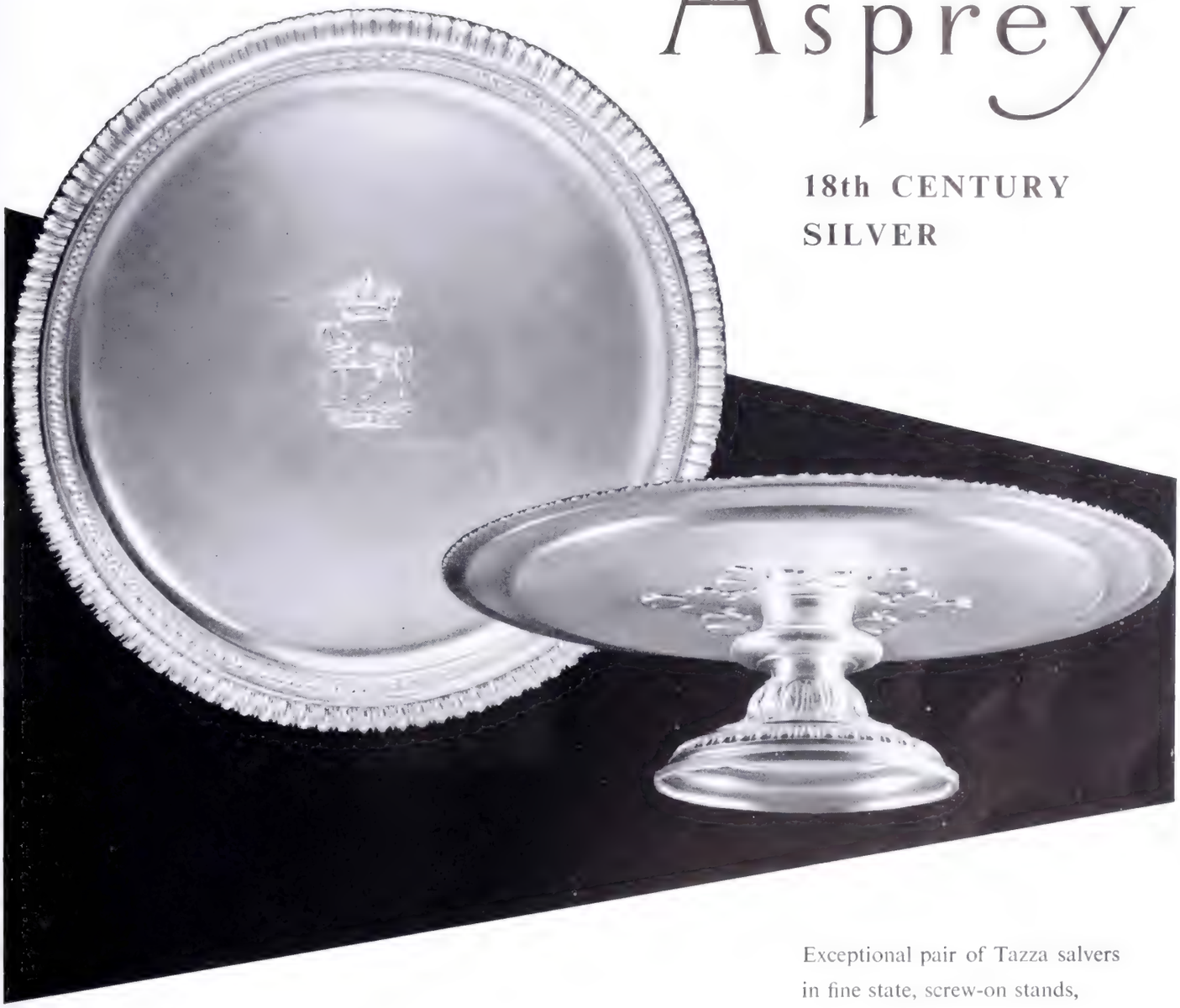

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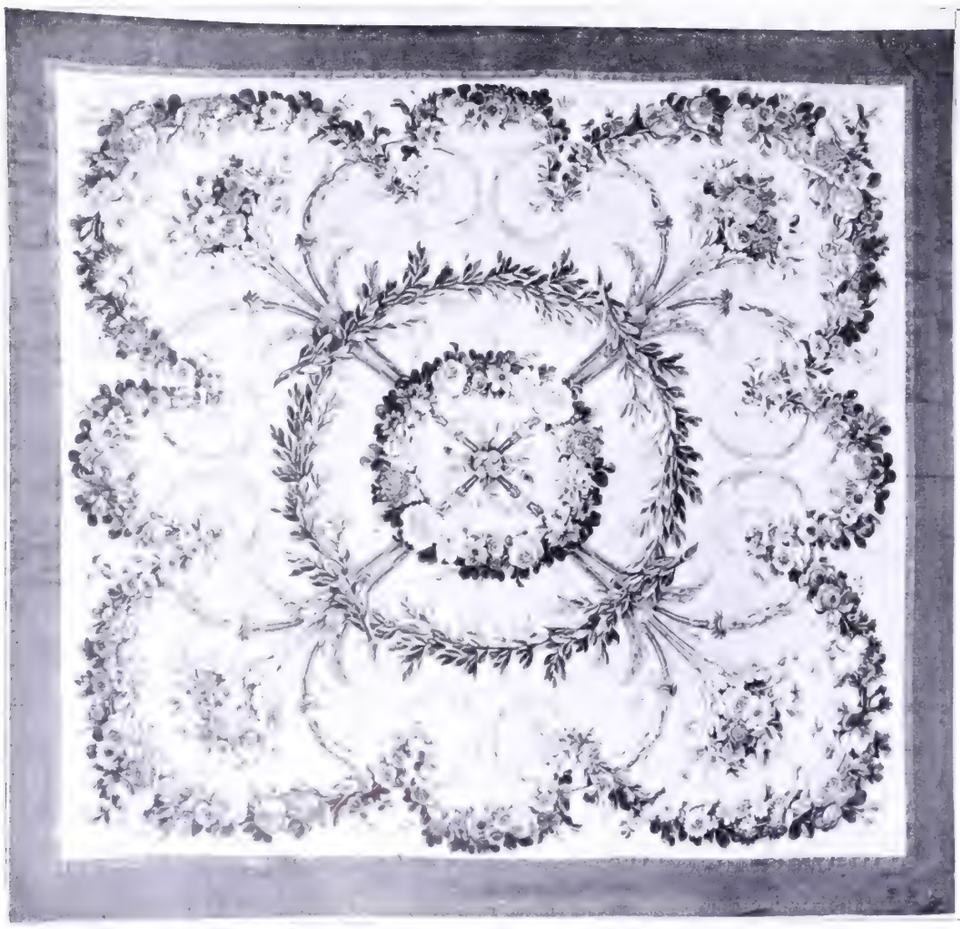

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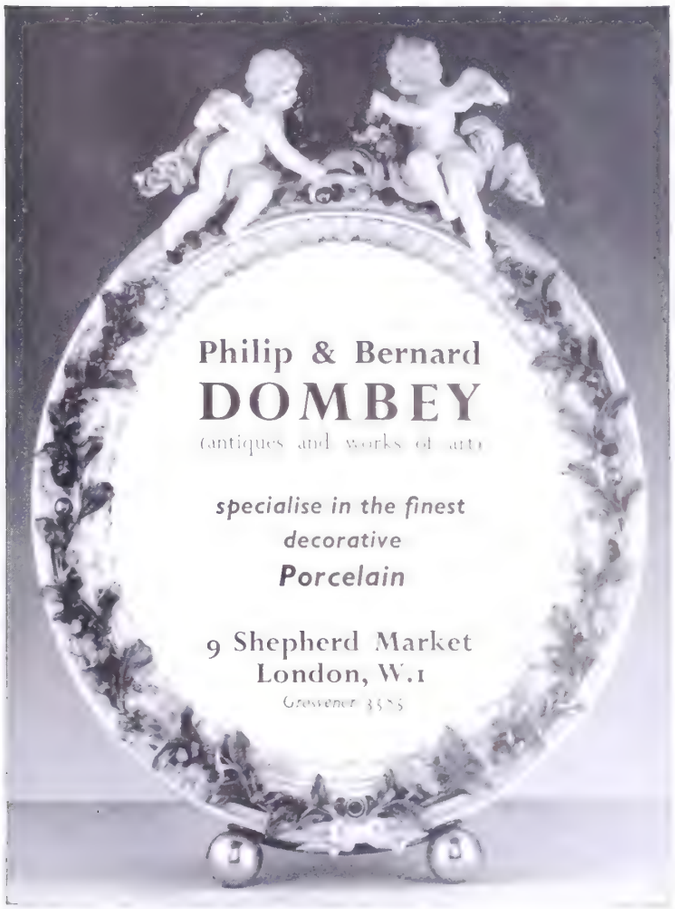

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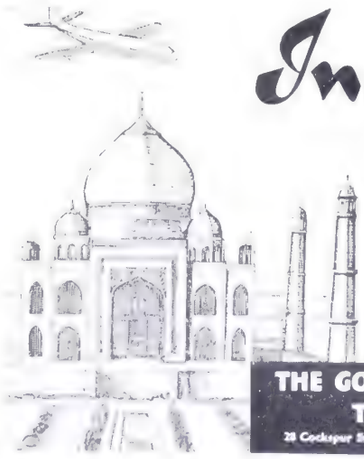

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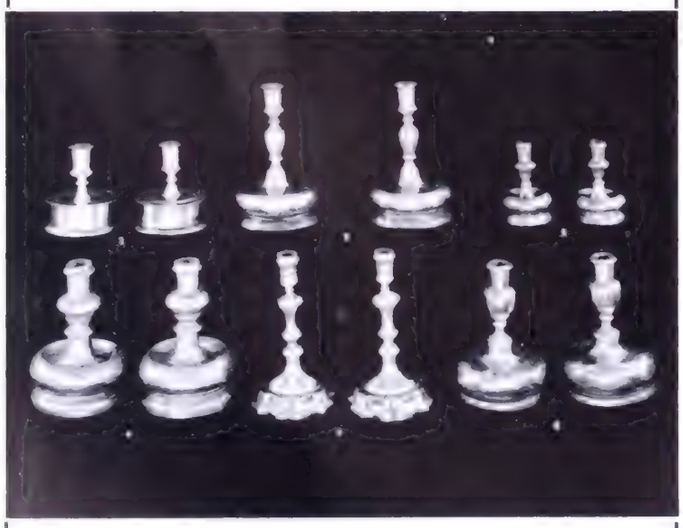

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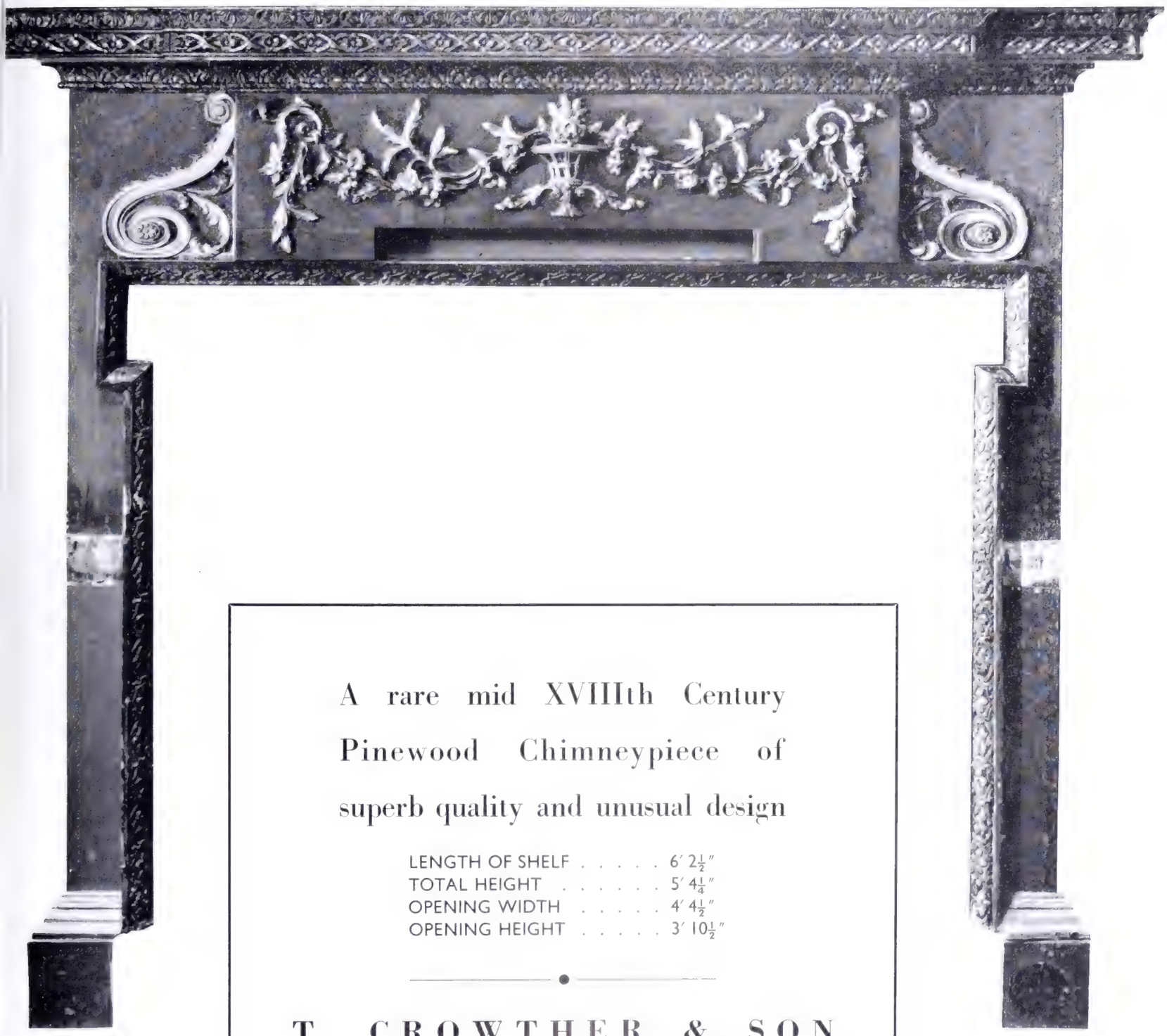

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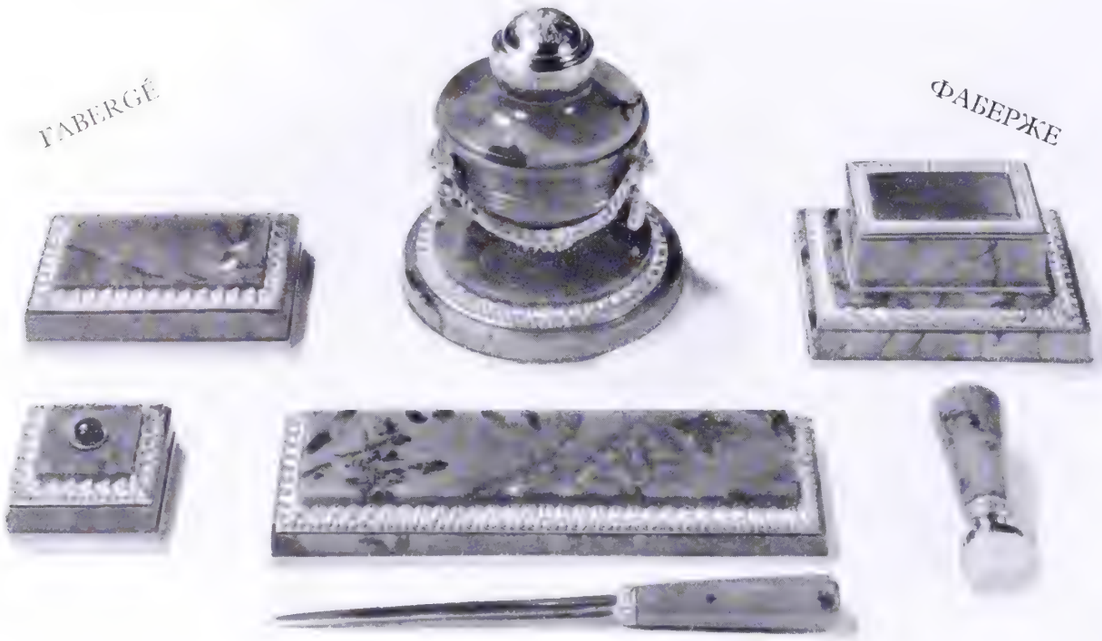

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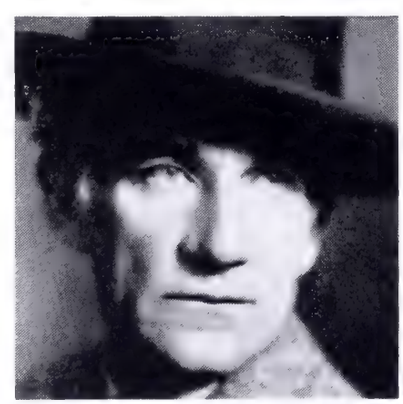
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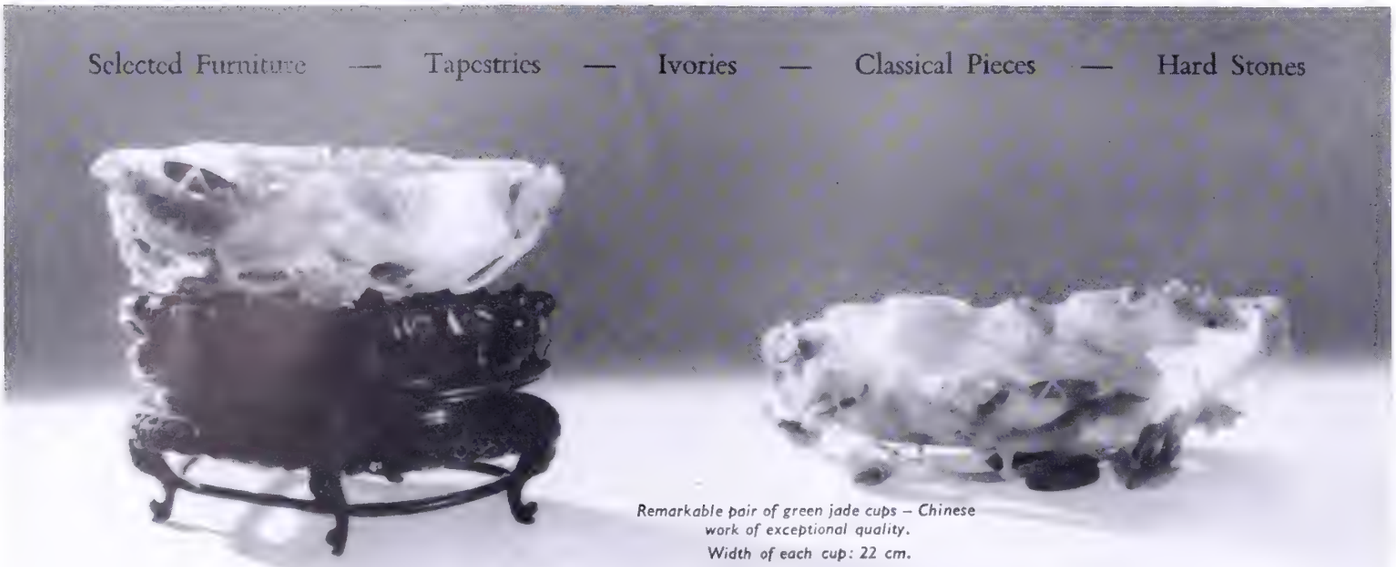

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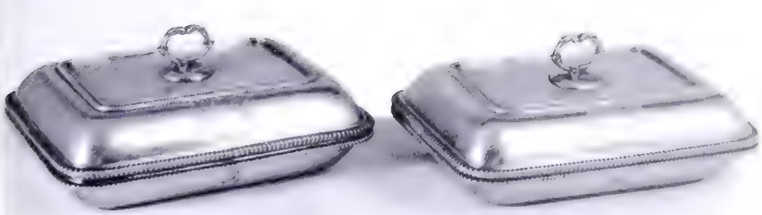

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His patron was Ho Chih Chang, a great calligraphist.

His poem Shu Tao Nan, has been many times translated,—into English by Arthur Waley. (Published Luzac. 1919).

Li T'ai Po began writing at the age of 10, caused Government consternation by criticizing the 'Book of Odes', became notorious at an early age for his dissolute habits and, despite this, was awarded for his talent, an official position at the Royal Court. On one occasion, when the Emperor rebuked him personally for his insobriety, he retorted, 'Can you change the nature of the snow, make mountains soft or sponges hard?'

Reproduced by courtesy of the British Museum

Intrigues at Court made it prudent for him to leave Court circles, and he founded a small coterie of fellow poets known as 'the Eight Immortals of the Wine Cup', whose output of literary gems was closely related to their intake of wine.

Li T'ai Po's demise at the age of 61 was undoubtedly due to one of these wine-bibbing literary sessions. Returning home across a lake he wrote a sonnet to the moon and, on seeing her image in the water, thought she was personally there to praise his poem. Tipsily, he leaned over to embrace her, and was drowned.

This lovable individual was a favourite subject for artists and craftsmen of China to portray in a wide variety of media and the example illustrated is of enamelled porcelain. He is shewn reclining against a large—and empty—Wine Jar, a characteristic pose.

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1. The Library, once a kitchen. The pine door on right leads into part of a tunnel through which food was originally passed. Most of the tooled and gilt bound books came from Croome Court. The floor is covered with a rare Karachi carpet, and the porcelain comprises part of a Ch'ien Lung dinner service (*c.* 1740). The two little satinwood tables are inlaid with tortoiseshell. Two of the many treasures in this room are a locket containing hair from the head and beard of Edward IV and a ruby ring that belonged to Nell Gwynne.

2. The Staircase descending from the front door. The mezzotints on the walls are mostly of the Coventry family.

3. A Cabinet of early Wedgwood urns and plates in white on pale blue and pale green grounds.

4. Tables in the Dining-room display Irish glass and in the background eighteenth-century silver tankards and a George I helmet jug.

5. Barbara St. John, [illegible] of Coventry, by F. Cotes. Below, a Charles II rosewater dish and George II cruets and tankards.

The House Downstairs

MR. AND THE HON. MRS. EUSTACE HOARE'S LONDON HOME

THAT end of South Street, Mayfair, from which Mr. and Mrs. Hoare's house is entered was formerly the Mews of Hill Street. The house was converted in 1929 by Sir Edwin Lutyens out of the Georgian stables and servants' quarters of one of Hill Street's grand houses. Part of the tunnel down which the food passed from the kitchen, now Mr. Eustace Hoare's Library (No. 1), still survives. It runs under the charming little paved garden at the rear of the house, which, incidentally, preserves its stock brick façade and some sash windows.

Although the house has only four principal living rooms, it seems to contain almost endless works of art, and without any apparent overcrowding. The collections, apart from those things which Mr. Hoare has bought, are inherited from several sources. Some come from Heath House, Hampstead, the house of his great-grandfather, Samuel Hoare, a managing partner in the family bank of Barnett, Hoare, who married Louisa Gurney of Earlham, Norfolk, a sister of Elizabeth Fry. Others originate from the family of his mother who was a Miss Benyon of Englefield House, Berkshire. Further objects of art come from Croome Court, Worcestershire, through Mr. Hoare's first wife, who was a sister of the 10th Earl of Coventry; and further works belong to Mrs. Hoare, a daughter of the present Viscount Weir and widow of Mr. R. F. W. Cartwright, of Aynhoe Park, near Banbury (see *The Connoisseur* 1959 *Year Book*).

A steep staircase (No. 2) descends in two flights from the street door to the living room level. The walls of the stairs are hung

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6. Maria Gunning, first wife of the 6th Earl of Coventry, by Allan Ramsay over a 'Sheraton' sideboard. In the background is seen Mr. Hoare's subsidiary model kitchen.

7. Jan van Hemessen's portrait of Nathaniel Balmes (1540). The French commode is stamped Ellaume and dated 1755. The Directoire calendar clock by Laurent is in blue and white enamel.

8. Looking from the staircase into Mrs. Hoare's bedroom. The portrait is perhaps by J. M. Nattier over a George II table with slate and marble top, bearing the arms of Clutterbuck and decoration in pen and ink. The two satinwood chairs are part of a suite made for Samuel Hoare, about 1775. At the top of the staircase is a very fine Dantzig inlaid chest *c.* 1540.

9. The Boudoir, showing a cabinet of Sèvres, Meissen Strasbourg and Capo di Monte porcelain under a picture by John Crome and a Gurney pupil jointly. A small Richard Wilson landscape, 'The Laughing Girl' by John Opie and the 'Girl with the Porringer' by Sir Thomas Lawrence can also be seen.

10. Small mid-eighteenth century table in the Dining-room with contemporary silver.

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with mezzotints mostly of family ancestors. At the foot of the second flight a glass cabinet (No. 3) displays four shelves of early Wedgwood pottery in classical shapes and decoration in white on a pale blue or pale green ground. A handsome Louis XIV Buhl clock and bracket are set above the cabinet.

The floor of the L-shaped dining-room (Nos. 4-7) is covered with Bokhara rugs. Over the sideboard (No. 6) hangs Allan Ramsay's spirited portrait of the 6th Lord Coventry's first wife, Maria Gunning who with her sister, the Duchess of Hamilton, were noted mid-Georgian beauties. Her successor, Barbara St. John, by Francis Cotes signed and dated 1767, holds a turtle dove in her hands (No. 5). The rich frame was specially carved to match one of the Rococo rooms at Croome. Other portraits are of Mr. Benyon de Beauvoir, Mr. Hoare's great-great uncle, who patronised Constable, and Lady Deerhurst by Cabanel (1884). The inlaid Hepplewhite satinwood chairs (No. 4) are part of a suite made for Samuel Hoare about 1775.

In the passage hall is a sixteenth-century portrait (No. 7) of a Spanish merchant, Nathaniel Balmes, by Jan van Hemessen (*c.* 1540). The Louis XV commode of kingwood and ormolu mounts is signed and dated *Ellaume, 1755*. The Directoire calendar clock is by Laurent.

The Library (No. 1) is really of moderate size, yet its height gives it grandeur. The Georgian pine chimneypiece has taken

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the place of the old kitchen range. Many of the books come from Croome and were specially bound by one man in 1764 for the Adam library there. Opposite the fireplace hang a pair of full-length portraits by Antonio Moro between a cabinet of eighteenth-century Chinese monochromes. Between the windows is a walnut and gilt looking-glass which came from Heaton Park, Manchester, the house of the 3rd Earl of Wilton, whose wife's sister was the 9th Lady Coventry. Other treasures from Heaton are a pair of Sheraton tables panelled in tortoiseshell, and 245 letters from the Duke of Wellington to Lady Wilton. The magnificent Ch'ien Lung dinner service was brought to England by the great-grandfather of Mrs. Hoare's mother on his retirement from the Governorship of Madras, in 1745. The four seated Chinese figures above the fireplace are undoubtedly part of the dinner service, having identical colouring and pattern; in this respect they are unique.

11. Hoare's Bank on the Quay at Cork, in 1804, by George Arnald. Samuel Hoare (1716-96) was the first of the family to move from Cork to London.

12. 'A Castle on the Sea', by Jan van Goyen.

13. Unknown lady, probably by J. M. Nattier. This was acquired by Sir Fairfax Cartwright when Ambassador at Vienna (1908-13).

14. 'The Immaculate Conception', *c.* 1505-10, by an unidentified Italian master, acquired by Mr. Hoare in Sicily.

ИКОНА THE ICON

BY DAVID TALBOT RICE

OUR knowledge of the story of icon painting as a whole is still very much in its infancy, for though a good many new and useful publications have appeared during the last decade,[1] the mass of the actual material remains extremely difficult of access, and has been seen in its entirety only by a very limited number of specialists. Thus the most important early panels that have survived—that is, ones dating from between the fifth and the tenth centuries—are to be seen at Kiev in Russia and in the Monastery of St. Catherine on Mount Sinai. The finest examples of the eleventh, twelfth or thirteenth centuries are preserved in the galleries of Moscow and Leningrad, and all the earlier purely Russian icons are in the same places. There is nothing in the West. All the best Greek icons of the fourteenth and fifteenth centuries are in the Benaki and the Byzantine Museums at Athens, in the U.S.S.R., or in Yugoslavia, and the best ones done in the Balkans are either at Belgrade or Skopolje in Yugoslavia or at Sofia in Bulgaria. It is only the later Russian products that are at all reasonably well represented outside the Orthodox world, in such collections as the Rieder Museum at Lugano, the Museum at Recklinghausen in Germany, or the Hahn Collection in Pennsylvania.

The year 1958 has, for the first time, seen an amelioration of this situation, if only a temporary one; for there have recently been shown at the Byzantine Exhibition in Edinburgh (see *The Connoisseur*, November 1958) and London, *loc. cit.*, a number of Byzantine and early Greek icons of real quality, while the Russian Exhibition at Burlington House this winter is to include a number of first class Russian ones.

To the uninitiated all icons tend to seem at a first glance very similar, and it is as hard to see how the products of one area differ from those of another as do those of the thirteenth from those of the sixteenth century. The art of the Orthodox world was indeed very conservative; the iconography of the themes was closely controlled by the church; and the variations of arrangement and interpretation that were usual in Italy from the time of Giotto onwards were never permitted. In fact there was less change from century to century in the East than there was in a decade in quattrocento Italy. Or again, the debt to Byzantine art as it was developed under the patronage of the Church and the Emperors at Constantinople was equally considerable in Russia, the Balkans and Greece, and it was only at quite a late date that national characteristics took on a distinctive form. Yet on a closer acquaintance the distinctions between the localities do begin to appear, and the careful study which is now being concentrated on the subject in a number of countries, especially in Greece, the U.S.S.R. and Yugoslavia, is beginning to clarify the complicated problem of dating.

At the outset it will perhaps be most appropriate to summarise what is known about the major groups of icon-painting before going on to say something in rather greater detail about certain of the later schools, examples of which have been brought before us in the two recent exhibitions referred to above. In very early times—that is, around the seventh century—three major groups of panel painting are to be distinguished, namely the Western or Roman, the Eastern, and the Hellenic or Constantinopolitan. Perhaps the most outstanding example of the first of these is a recently discovered panel bearing the Virgin and Child in Sta Maria Novella at Rome.[2] The face is carefully modelled and the style is basically a naturalistic one. Work of this sort formed the basis from which later painting in Italy subsequently grew up, and the Carolingian world owed a great debt to such works also. In contrast to this the Eastern manner was cruder, but also more forceful. A small panel bearing the Crucifixion at the centre and two other scenes above and below, which is preserved in the Vatican, is typical. It was perhaps brought from Palestine by a pilgrim as early as the sixth century. Numerous other panels in the same style, some of them painted in the encaustic technique, are preserved in St. Catherine's Monastery on Mount Sinai.[3] This Eastern style reached its extreme development in a group of panels which were executed in Egypt. There is a good example in the Louvre bearing Christ and St. Maenas, and another with a sainted Bishop at Berlin (No. 1).[4] Both are to be assigned to the sixth century. The Constantinopolitan style was more elegant than the eastern and more redolent of Hellenism, and at the same

[1] See especially W. Felecetti-Liebenfels, *Geschichte der Byzantinischen Ikonenmalerie*, Lausanne, 1956, and H. P. Gerhard, *Welt der Ikonen*, Recklinghausen, 1957.

[2] For a colour plate see D. Talbot Rice, *The Beginnings of Christian Art*, London, 1957, pl. C, p. 112, and for a fuller account of this and other paintings of the period, see E. Kitzinger, 'On some icons of the seventh century', in K. Weitzmann, *Late classical and Mediaeval Studies in Honor of A. M. Friend*, Princeton, 1955.

[3] G. and M. Sotiriou, *Icones du Mont Sinai*, Athens, 1956, pls. 17-32.

[4] Felecetti-Liebenfels, *op. cit.*, pl. 29. For the Vatican panel pl. 36.

1. Icon. A sainted Bishop. Egypt, fifth century. Staatliche Museen, Berlin.

time rather more stylised than the Roman. A fine panel of St. Peter in the Sinai monastery, which is reproduced in colour on the cover of Professor Sotiriou's recent book on the collection there, may serve to illustrate the style.[5] He assigns it to Alexandria, yet it might equally well be Constantinopolitan.

Though eastern realism was always important, it was primarily from this more polished classical style that panel painting developed in subsequent years. But at the outset progress was slow. It was first arrested for more than a century between 726 and 843 owing to the ban imposed on figural art by the puritan minded Emperors of the Isaurian dynasty, and then, when figural art was reinstated, other more sumptuous materials like ivory, precious metal or enamel, seem to have been employed for smaller 'icons', while the great mosaics and wall paintings served to decorate the walls of the churches: the practice of covering a screen between the chancel and the body of the church with panels had not as yet come into vogue. It was indeed only with the twelfth century that panel or icon painting was fully developed, and it was only after that date that examples became at all general. But from soon after 1100 onwards the main centre seems to have been Constantinople, and panels painted there appear to have been transported to widely distant areas. And in addition craftsmen who had been trained there also moved overseas, to be employed by patrons of other races, especially in Russia, in the Balkans and in Italy.

The paintings of this age are in general refined, elegant, polished, and perhaps also somewhat austere. One on silk at Trieste, representing St. Just, the patron saint of the cathedral there, is typical (No. 2). It is to be dated around 1100. It bears an inscription in Latin, but is to be regarded as the work of a Constantinopolitan craftsman. An icon of St. Nicholas in the Tretyakov Gallery, Moscow, is in a similar manner, and is again a work emanating from the Byzantine capital. It is perhaps rather later in date (No. 3). It bears an inscription in Russian, but that is probably a later addition. There are quite a number of other icons in Russia which must, like this one, be imports, or if not, they must have been done by Byzantine masters working on Russian soil. The most important of them is the famous Virgin of Vladimir, which was painted in Constantinople about 1130 (No. 4). It is important for more reasons than one. First, it is a work of outstanding artistic quality, and is precious for that reason alone. Secondly its history is fairly well known, and serves as a basis for reconstructing the artistic relations between Byzantium and Russia. Thus we know that it was painted in Constantinople, that it was taken to Russia, and that it very soon became especially revered there both for its quality and for its wonder working properties. Indeed it was frequently copied, once by the most famous of all Russian painters, Andrew Rublev (No. 9). And thirdly it shows us the birth of a new outlook in art, which was to become the dominant one in the two following centuries. This new outlook was characterised by a new humanism, a new tenderness, and a new interest in human, as opposed to purely spiritual, emotions. No longer is the Virgin aloof, the Christ a symbol of divinity; we see before us rather a Mother with her child, and the emotion of love is that which is most to the fore. This was something quite new in Byzantine art; it is the first instance in art of a spirit which was soon to be of universal influence.

The export of icons, artists and ideas from Constantinople was an important factor in art history throughout the twelfth century. It was accentuated by events; for in 1204 the Crusaders attacked Constantinople, and for more than half a century the city was ruled by Latin, and hence Catholic, Emperors. The Orthodox rulers, their court, and the nobles, established themselves elsewhere, and artists no doubt fled the capital along with them, so that during the thirteenth century the most important work was done elsewhere. It was indeed at this period that local schools first began to develop along independent lines, but the debt that they owed to Constantinople was so marked that at first it still remains very hard to distinguish their products. Thus a fine panel representing St. Demetrios now in the Tretyakov Gallery, Moscow, has been by some assigned to Constantinople, while others regard it as the work of an early Russian master working in the Greek manner. The former supposition is the more probable. The Russian inscription is of course a later addition, and parts of the costume and background have also been repainted (No. 5).

With the next century, the fourteenth, however, local styles had become clearly marked. Macedonia seems to have been characterised by a lively, vigorous, dramatic sort of art, while in central and southern Greece work was rather more elegant and at the same time rather more decorative. In Russia a gentle, almost effeminate, touch had begun to predominate, while colouring showed a new delicacy and brilliance. The highlights, too, were put on in a more 'colouristic' manner, subtle colour reflexes being used. In Byzantine work thin parallel lines in white predominated, as in a fourteenth century icon of the Twelve Apostles now in the Tretyakov Gallery, which must surely be a Constantinopolitan product (No. 6). In Serbia the colours were more sombre and the highlights less linear: an icon of the Crucifixion reproduced in colour by Felecetti-Liebenfels shows the Serbian characteristics very clearly.[6] The Serbian compositions also tended to be very crowded, as is the case in an icon of The Doubting Thomas from the Church of St. Clement at Ochrida (No. 7). In this respect it may be contrasted with a fine Greek icon of slightly later date in the Uffizi, where a marked restraint characterises the composition. The way the highlights are put on is also typical of Greek work and of the early fifteenth century (No. 8). The same love of very full compositions is to be seen in the wall paintings in Yugoslavia, for example those of about 1260 at Sopoćani.

In another direction these icons may be compared with a typical Russian product, like a Virgin and Child of the Novgorod school at Leningrad;[7] though the essentially Russian features are most clearly to be seen in work of a rather later date, like Rublev's copy of Our Lady of Vladimir, done around 1405 (No. 9). In the Russian work the linear highlights are absent and the feeling is more intimate and less formal. Indeed, in the Rublev the basic formalism of all Byzantine art has been to a great extent replaced by what may be termed a mannerism, where subtle, delicate shapes and gentle curves seem to have fascinated the painter.

Rublev represents the very acme of Russian art, and a great deal of development took place in a number of centres before the extremes of his style were even possible. Throughout the years from about 1150 onwards Russian art was developing, not only on truly national lines, but also along individual ones, so that each city of importance began to boast a school of its own.

First on the scene was Kiev, the original Christian capital of Russia. Unfortunately practically nothing remains of early Kievan panel painting, owing to the capture of the city by the Mongols in the mid thirteenth century. The earliest work was essentially Byzantine in character; much of it was imported and much of the rest was done by immigrant artists. In fact, Kievan art was always rather conservative, and even as late as the fifteenth century it tended to be less 'Russian' than that done elsewhere. But early

[5] Sotiriou, *op. cit.*, pl. 1.

[6] *Op. cit.*, pl. 33.

[7] Gerhard, *op. cit.*, pl. 32, p. 132.

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2. Painting on silk, St. Just. Eleventh century Cathedral of St. Just, Trieste.

3. Icon. St. Nicholas. Twelfth or early thirteenth century. The Tretyakov Gallery, Moscow.

4. Icon. Our Lady of Vladimir. Twelfth century. Detail. The Tretyakov Gallery, Moscow.

5. Icon. St. Demetrios. Twelfth century. The Tretyakov Gallery, Moscow.

6. Icon. The Twelve Apostles. Early fourteenth century. The Tretyakov Gallery, Moscow.

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7. Icon. Doubting Thomas. Fourteenth century. From St. Clement, Ochrida. Skopolje Museum.

8. Icon. The Virgin and Child, Angels and Saints. Fourteenth or early fifteenth century. The Uffizi, Florence.

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9. Icon. The Virgin and Child. By Andrew Rublev. c. 1410. The Tretyakov Gallery, Moscow.

10. Icon. The Virgin and Child. Yaroslavl. Twelfth or early thirteenth century. The Tretyakov Gallery, Moscow.

11. Icon. Sts. Florus and Laurus. Novgorod School. Mid fifteenth century. The Tretyakov Gallery, Moscow.

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12. Icon. The Crucifixion. Suzdal School. Fifteenth century. Formerly in the Vologda Museum.

13. Icon. The Zvenigorod Nativity. Moscow School. Fifteenth century. The Tretyakov Gallery, Moscow.

14. Detail of Icon. Our Lord. By Andrew Rublev. c. 1410. The Tretyakov Gallery, Moscow.

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work was in general either conservative or else in a primitive vein, akin to 'folk' rather than to 'fine' art.[8] An icon in the Tretyakov Gallery, which is actually to be assigned to Yaroslavl rather than to Kiev, is typical of this conservative style (No. 10). The rather rigid pose is suggestive of Byzantine art of the eleventh century, though the icon itself is to be dated to the twelfth or early thirteenth. The sloping shoulders and the rather rhythmical treatment are to be counted as Russian features.

The first flowering of a truly Russian style is to be seen at Novgorod, where developments proceeded unhampered by the Mongol conquests, which did not reach so far. There, by the fifteenth century, an art had been evolved which was quite distinct. The colours were lighter and more brilliant, the compositions more rhythmical, the modelling refined, the whole approach elegant rather than forceful; and, in the human bodies, long sloping shoulders were the rule. A charming icon in the Tretyakov Gallery showing Sts. Florus and Laurus, the patron saints of horses, may be cited (No. 11). It is particularly delightful, and has something of the quality of a Persian miniature. It dates from the mid fifteenth century, though the first Novgorod icons date from as early as the twelfth.

The Novgorod school was a very fundamental one in the story of Russian painting, for not only was a great deal of first class work done in the city itself, but also it exercised a wide influence all over Russia, and the schools of Pskov, Suzdal and

[illegible], Our Lady [illegible], M. [illegible], *Masterpieces of Russian Painting*, London, 1930. pl. xiv.

15. Icon. Sts. Constantine, Helen and Agatha. Late Sixteenth century. Private Collection, England.

finally Moscow owed a great deal to Novgorod. But even as late as the sixteenth century it remains difficult to be certain as to the origin of the icons in every case. In general the paintings of Pskov show a marked affection for decorative details and a rather dramatic character, and they also tend to be smaller in size than those done elsewhere. Again, they tend to be a good deal less monumental. Those of Suzdal show particularly delicate colouring and an elegance which in later work becomes somewhat over-exaggerated, tending to weakness. An icon of the Crucifixion formerly in the Vologda Museum serves to illustrate these characteristics (No. 12).

More important either than Pskov or Suzdal was the school of Moscow, which seems to have come into prominence around 1400. The school was inspired directly from Novgorod, and the similarities between the two are illustrated by a particularly fine icon in the Tretyakov Gallery, usually known as the Zvenigorod Nativity (No. 13). On one hand it is conservative and shows the Byzantine heritage as modified by the lighter touch of Novgorod: on the other it is more delicate and refined than is usual in Novgorodian work, while the somewhat over-exaggerated elegance of Suzdal is absent. It was, however, to a great extent thanks to its association with the most outstanding individual in Russian painting that Moscow achieved a primary position in the whole country in the fifteenth century.

This man was Andrew Rublev, who was born in Moscow about 1370 and who died in 1430. We have already alluded to his outstanding position. Though that position may perhaps best be attested by reference to his most famous and most familiar work, the Old Testament Trinity, it has been so often reproduced that a photograph of it is not included here.[9] Reproduced instead, in addition to the detail of his copy of Our Lady of Vladimir (No. 9), is an icon of Christ which actually forms the central panel of a triptych representing the Deesis, that is the scene where the Virgin on one side and St. John the Baptist on the other intercede with our Lord for the sins of the world (No. 14). It shows Rublev's style in its most fully developed form, stressing the symbolism of what is basically an allegorical theme on the one hand and a tender, gentle humanism on the other. Rublev learnt from a Greek master, Theophanes by name, but he himself was a great individualist; and it was perhaps thanks to his example that Rublev's art followed so personal a course. But there is little that is Greek about it, and Rublev may be described as the most Russian of all the Russian icon painters.

Rublev's style was at once admired, and it had a marked influence on future developments. The same contemplative, gentle approach is to be seen in most of the painting from around 1400 onwards, and new, more delicate half tones came to dominate colouring. The majority of Rublev's successors, however, remained anonymous, as was normal in the Orthodox world, though a few are known—for example Master Denys, who worked in the Theraponte Monastery around 1500. His figures seem to be extremely tall, and they have large, elongated heads. He also liked rather elaborate, even fantastic, backgrounds. His style, too, had a considerable influence on subsequent developments, and a large number of sixteenth-century Russian icons show these same characteristics. One, with Sts. Constantine, Helen and Agatha, in a private collection in England may serve as an example (No. 15). It belongs to a type well represented in collections in the West.

The final phase of icon painting in Russia developed from this, but was characterised by a new minuteness of manner and a new stressing of detail: detail in fact in and for itself, so that the icons are akin to enlarged miniatures, and lack the monumental features of earlier work almost entirely. At the same time it became the fashion to include an immense number of figures and to develop symbolic themes, such as Our Lady's Assembly. The painters Procopios Chirin (floruit 1620-1642) and Simon Ushakov (1628-1686) were the most famous of the men working in this manner. Their work has real quality, and the passion for detail and for multiplicity of figures was by them not carried too far. It reached an extreme in the style known as the Stroganov, which was developed especially under the patronage of the family of that name in the seventeenth century.

The early eighteenth century saw a turning point, for it was then that Peter the Great brought to Russia for the first time the art of the West. This did not mean the end of icon painting, since a very great deal was done in subsequent times. But it did mean that painters of real merit turned to the new idiom, leaving the old to men who were no more than craftsmen. Thus, though later manifestations are often of considerable interest, and though they have a real significance for the faithful, they hardly deserve a place in art galleries or museums, where artistic quality is the primary consideration. But that the earlier icons can and do warrant such a place is now surely a truism. If at one time they were universally condemned, we have now, at long last, seen enough to show us something of the quality of this unfamiliar art.

[9] Mesarites, pl. xxi. See also D. Talbot Rice, *Russian Icons*, King Penguin, 1947, pl. 9.

РУССКИЙ ПОДХОД

THE RUSSIAN SETTING

BY TAMARA TALBOT RICE

CERTAIN aspects of Russian art, and more particularly her splendid schools of mediaeval painting, her magnificent palace architecture, her romantically domed or steeply roofed churches and her picturesque monastic buildings are relatively well-known, at any rate on paper, to many West Europeans. But even among those who have visited Russia, there are few sufficiently well acquainted with the Russian background to be able to form any clear or very detailed picture of the Russian interior or the setting created by Russian art as a whole. It is indeed fair to say that the average person is better informed about such far distant countries as, for example, India or Japan, than he is about Russia. The reason for this is to be found in Russia's checkered history, where the march of events ordained that each period of close contact established with the West was invariably followed by a series of political developments which resulted in a renewed, and often lengthy, period of isolation. This phenomenon dates back to the early centuries of the present era, when the tenuous links which the Scythian and Sarmatian tribes of Southern Russia formed with the Halstatt Celts and Balkan Slavs were rudely interrupted: first by the Gothic invasion of the area, and then by the arrival of the Huns. Contacts between Southern Russia and Western Europe were not re-established until Vladimir's advent to the throne of Kiev, when his adoption of Christianity as the official religion of his principality in 988 brought him into touch with the Christian world of his day. Links with Byzantium were firmly established and within a couple of decades the Kievian principality had won so much esteem abroad that Prince Yaroslav was able to marry a Swedish princess. Later three of his sons espoused the daughters of three German princes, whilst a fourth married a kinswoman of the Byzantine Emperor Constantine Monomachos. Of his daughters, one married the King of France, another the King of Hungary and the third the King of Norway. Within a hundred years, however, the pendulum had swung back, and the Mongol invasion of 1224, which left the Tartars in control of the whole of Southern Russia until the latter part of the fifteenth century, introduced another period of complete isolation.

In so far as the West was concerned, Russia lay as dormant as the Sleeping Beauty during the two-and-a-half centuries of Mongol control. But in 1472 the marriage of John III, ruler of Muscovite Russia, to Sophia Palaeologos, the Italian-educated niece of the last Emperor of Byzantium, once again drew Europe's attention towards her eastern neighbour. Strange tales about this fabulous land were soon to be heard in the West, recounted by the Dutch traders and Italian artists who had travelled to Russia on business. Yet the information available about the country was so incomplete that as late as 1553 Richard Chancellor, Queen Elizabeth's first envoy to Russia, had virtually no idea of what he would find in the country to which he was accredited. Indeed, there was much there to surprise him, and in spite of the various shortcomings which he noted, he was deeply impressed by what he saw of the wealth and pageantry of the Muscovite court. After attending a court supper, he reported the ceremonial at length to his Queen, describing in considerable detail the

1. An early nineteenth-century manor house in Central Russia, constructed in wood by estate carpenters. Note the Russian fondness for columns.

dining hall in which was 'a table or cupborde to set plate on, which stoode full of cuppes of golde, and among all the rest there stoode four marvellous great pottes or crudences as they call them, of golde and silver, I thinke they are a good yarde and a half hie. By the cupbordes stoode two gentlemen with napkins on their shoulders and in their handes each of them had a cuppe of golde sette with pearls and precious stones, which were the Duke's owne drinking cuppes . . . His service at meate . . . was a very rich service, for all were served in golde, not only himselfe, but also all the rest of us, and it was very massie; the cuppes also were of golde and very massie. The number that dined that day was two hundred persons and all were served in golde vessells'.

On another occasion the setting was somewhat different, consisting of 'a mightie cupborde upon a square foote, whereupon stoode also a round board in manner of a diamond brocade beneath, and towards the toppe narrow and every steppe rose up more narrow than another. Upon this cupborde was placed the Emperor's plate, which was so much that the very cupborde itself was scant able to sustain the weight of it; the better part of all the vessells and goblets were made of very fine golde, and amongst the reste there were four pottes of very large bignesse, which did adorne the rest of the plate in great measure, for they were . . . at least five foot long. There were also upon his cupborde certain silver caskets, not so much differing from the quantities of our Fyrkins, wherein was reserved the Emperor's drinke; furniture of dishes and drinking vessells . . . which were there for the use of a hundred guests was all of pure golde, and the tables were laden with vessells of golde, that there was no room for some to stand upon them'.

Chancellor marvelled likewise at the courtiers' clothes, embroidered with pearls and trimmed with sable, no less than at

their saddles 'made of wood and sinewes, covered with cloth, sometimes of golde, and the rest of saphian leather, well stitched'. When Anthony Jenkins reached Moscow five years later and was received at court, he, too, noted with interest 'a cupborde of plate, most sumptuous and rich, which was not used, among which was a piece of golde two yardes long, wrought in the toppe with towers and dragons' heads, also diverse barrels of golde and silver with castles on the bungs, richly and artificially made'.

Artistic traditions many centuries old obviously lay behind the making of these objects. Until recently most historians have tended to date the beginnings of Russian art to the time of the country's conversion to Christianity in the tenth century. But in the opening decades of the present century the pioneer work of Rostovtzeff on Scythian art made it evident that the nomadic tribes who had grazed their flocks on the grasslands of Southern Russia from as early as the seventh century B.C., had been familiar with the arts of the Ancient Orient and of classical Greece. They had indeed assimilated many foreign elements, drawn from diverse sources, blending them with their own artistic traditions to form an entirely new and extremely forceful type of applied art. Soviet scholars working in the same field as Rostovtzeff have produced evidence to show that the pagan Slavs who succeeded the Scythian and Sarmatian nomads in this area, and who were so soon to become known to the world as the Kievian Russians, inherited much from the Scythians. They were accomplished builders in wood and skilled carvers—it might almost be said, sculptors in metal, bone and wood—long before Vladimir came to the throne and imported Byzantine artists to provide his principality with the churches and church furnishings necessary for the devotees of the new faith.

The Scythian method of constructing mortuary chambers from logs of great length, left unworked on the outside, but smoothed on the inner was undoubtedly that used by the pagan Slavs when building their houses. It was adhered to with but slight modifications by the rural population of pre-revolutionary Russia until modern times, and it is very probable that it continues to persist to the present day in the remoter, heavily wooded districts. The earliest houses of this type that survived until the revolution dated from the seventeenth century. For the most part they consisted of fair sized houses rather than of cottages and they probably owed their preservation to the relative affluence of their owners who, unlike the cottagers, were in a position to keep their houses in the regular repair essential in Russia's harsh climate.

Most of the early houses that survived were simple in shape and plain in appearance (Nos. 1 and 3). The ground floor chambers were intended to serve as storerooms and the living quarters were confined to the upper storey, the deep eaves of the sharply pitched roofs affording protection from heavy snowfalls and providing shade during the hot summer months.

The oldest known cottages are far more ornate in appearance than are the larger houses, but they are also less ancient, none being earlier in date than the eighteenth century. By that time the pediment had become an integral feature of Russian stone architecture and the peasants often spent the long winter evenings carving elaborate surrounds and pediment shaped entablatures with which to adorn the windows of their dwellings. The compositions with which they enlivened the façades of their cottages were very similar to those which appear on the domestic utensils and toys they produced for their families, and they recurred also in the painted designs with which they decorated their carts, garden gates, village signposts and even the crosses over the tombs of their dead. The basic patterns date far back into the past, often descending from Achaemenid or Sasanian prototypes, from remote Altaian sources (No. 10), from the far

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distant Ordos or from Ionic Greece, or again from contemporary Turkey or Renaissance Italy. Many of the abstract or essentially decorative shapes which constantly recur were derived from emblems connected with various pagan cults; the horse, cock and circular discs in particular having been associated by the early Slavs with sun worship and magic.

The furniture used in post-Mongol Russia is not so very different in shape from that produced by the West a century earlier, but the decorative treatment it received was not at all the same. To begin with, practically the entire surface of the object was decorated. When carving was used, the depth of the incisions gives the work a lace-like quality (No. 6), which is indeed characteristic of the seventeenth century, appearing with equal felicity in the carved stone door jambs and window surrounds of Muscovite architecture as in needlework or even bookbinding. The designs evolved for these decorations are extremely intricate, consisting especially of elaborations of the solar disc combined with geometric and floral patterns. Carved round bosses frequently appear; they recall to some extent the bosses which are so curious and distinctive a feature of Seldjucid decoration, but they were probably intended to give expression to the love, felt alike by Byzantine and Russian, of encrusting objects of beauty and value with large, cabochon jewels. The early seventeenth-century throne of Michael, the first Romanov, was in fact studded with jewels in this way.

In the sixteenth and seventeenth centuries those who could afford to do so, gradually took to having their houses built in brick or stone rather than in wood. Once again few houses of this relatively early date survived into this century, but the Pogankini Palati, at Pskov, dating from the seventeenth century, is a splendid example of the type of house owned by the wealthier merchants or noblemen of the day. In houses of this type the ground floor continued to serve as storerooms, but an attractive outer staircase, roofed against the inclemencies of the weather, led to a decorative, external porch, with an elaborate roof. This in its turn gave access to the reception rooms disposed on the first floor, whilst the bedrooms and personal living quarters were situated in an upper storey. Houses such as this one already reveal the Russian architect's ability to arrange numerous windows in a plain façade of considerable size in such a manner as to create a pleasing and arresting impression. This ability was later to develop into a distinctive feature of Petersburgian architecture; for the windows of the essentially plain façades of the houses in

2. An early nineteenth-century 'stately home' in Central Russia.

3. A Russian country house, near Rostov, constructed in the eighteenth century. The sharply pitched roof afforded protection from heavy snowfalls.

4. The White Columned Hall from the palace which originally belonged to the Grand Duke Michael, brother of Alexander I, now the Russian Museum, Leningrad. The furniture, designed by Rossi, can be dated c. 1825 (Hermitage Museum photograph).

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the new capital were so skilfully designed that they endowed many a featureless building with considerable beauty.

These centuries were prosperous ones for Russia and many a provincial town, taking advantage of the wealth and independence of its inhabitants, evolved into centres of considerable artistic and industrial importance. Foremost of these was Yaroslavl where an extremely original school of fresco painters sprang into being and where a flourishing ceramic industry developed. The tiles (No. 15) for which the city became famous can indeed sustain comparison with the more famous ones produced in Turkey or in Delft. They were put to a variety of purposes, serving to provide colourful window surrounds or decorative facings for the great stoves with which Russian rooms used to be heated.

The westernising reforms introduced by Peter the Great produced a cleavage in the nation's artistic tastes. With the exception of the metal work, which had never lost the unity and the metropolitan stamp it had acquired in Kievian times, and which continued to meet with the approval of every type of Russian, the traditions of Muscovite art became relegated to the realm of folk art, and a new, western type of art became popular with the educated classes of society. However, the old, traditional idiom, though held in the background, continued to flourish in the provinces, and however sophisticated the new veneer, artists continued to interpret the new style in accordance with the aesthetic standards supplied by the ancient, indigenous canons.

In due course, Peter's reforms led to the development of a new type of art which, though destined to flourish alongside the old, was intentionally designed to please the ruler and his court as well as that section of Russians which intended conforming to a western way of life. In domestic architecture the new trend often confined itself to banishing the storerooms and offices from the ground floor to wings or out-buildings and to the introduction of a pediment to the front of the house. At first, even when the house was built of stone or brick and stucco, the pediment was often made of wood. If the window surrounds so beloved by Muscovite Russia were retained in the façade, the pediment was then brought into alignment by the insertion of a centrally placed tiny window of the cottage type, which was given proportion and significance by the addition of a wide, heavily decorated surround. The Russians had quickly come to regard the pediment as an essential feature of the new style, but, in much the same way as, in the tenth century, of all the novel elements introduced

from Byzantium it had been the dome which had captured their imagination, so, in the eighteenth, it was the column that appealed to them most strongly. In very much the same way as they had Russianised the dome by altering its shape, so did they now absorb the column into their art, altering its character by varying its proportions, bases and capitals and the uses to which they put it. In an ancient manor house on the outskirts of Rostov (No. 3), where the traditional, onion-shaped domes of a neighbouring church blended harmoniously with the severe outlines of the house, the columns, set on a sort of entablature provided by a section of the ground floor—an instinctive development from the old custom of regarding the ground floor as distinct from the living quarters—supported a small pediment. At the same time they drew attention to the three windows set between decorated plaques reminiscent of the ornate surrounds of the preceding age.

The passion for columns is displayed in a characteristic manner in the façades of many modest country houses erected in the nineteenth century by estate builders and carpenters working in the local building material: that is to say in wood. The homely character of such houses is reflected in the introduction of a plain, almost rough flight of steps to connect the garden to a lower verandah; yet verandahs of this type were generally adorned with a row of columns which served to support an upper verandah where smaller columns, set on a highish, rectangular base, upheld a simple, almost rustic looking pediment. Readers of Turgenev and Chekhov will recall the important part which the verandah played in the daily life of the Russian country gentry.

By the seventeenth century the floral motifs developed in Moscow under the impact of Italian no less than of Persian or Turkish influence had to some extent superseded the earlier, more angular designs. Freer scrolls, combined with a central motif of varying character had now replaced the earlier stylisation, paving the way for the greater refinements which were to distinguish the floral and scroll patterns of the Petersburgian era, regardless of the medium in which they were produced. Then the plastered ceilings, even when of provincial workmanship, scarcely ceded in delicacy to the finest of needlework. However, the best work of all is generally to be found in metal, whether it were made in the capital, Moscow, or the provinces.

From the dawn of their history, the Russians showed a remarkable aptitude for working metal, handling gold, silver, bronze, iron or even copper with a like felicity. The gold objects produced by the nomadic Scythians rank with the finest of their age; the cloisonné enamels ascribed to the royal workshops which Vladimir established at Kiev, running them on the same lines as those in force in the Imperial Palace at Constantinople, are difficult to distinguish from those made in Byzantium; mediaeval work, whether of an ecclesiastical, secular or purely utilitarian character, displays the same superb feeling for design, the same understanding of the material chosen for the work and the same admirable craftsmanship. With the consolidation of the Muscovite empire and the growth of a wealthy class of nobles and merchants who were eager to acquire objects of value and beauty, the metal workers found themselves constantly employed. The objects they produced were numerous and varied, but the loving cup and wine tasting goblet, without which no household of standing was fully furnished, were in constant demand. Both retained the shape of very early prototypes (No. 12), but the newly acquired sense of national importance, freedom and well-being led to the wide scale use as a decorative motif of the young kingdom's national emblem, that of the doubled-headed eagle. It appears constantly, and on every type of object (Nos. 12 and 14), being shown either alone or in conjunction with decorative scrolls or geometric patterns, or com-

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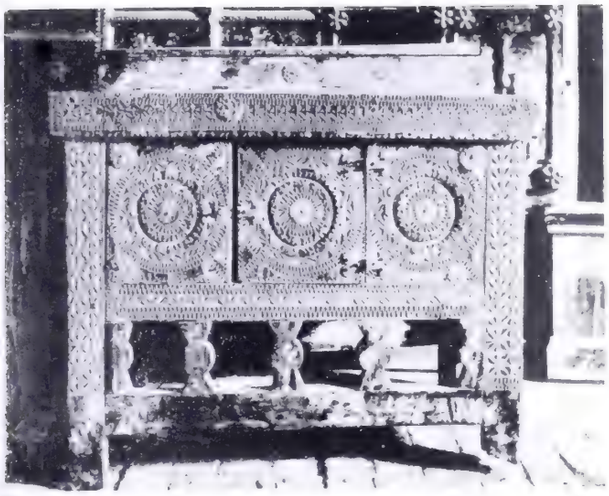
bined with the sovereign's portrait. Its use imposed a certain restraint in design and gradually led to the development of a taste for severer outlines than those favoured by the Muscovites. The Empress Catherine encouraged this trend towards sobriety, more especially in the colours used by the enamellers. The empress did not herself greatly care for the vivid enamels of the Muscovite type, preferring blues and white to most other shades. Eventually her fondness for these colours led to the production in St. Petersburg of some well-nigh unique enamel ware, the output of which was so small that it was virtually reserved for court use. The objects made in it generally took the form of trays or salvers and of the tea and coffee services which went with them. They were made in either a white or a navy blue enamel—in precisely the colours in which the Empress's Scotch architect, Charles Cameron, decorated her private apartments in the palace at Tsarskoe, the designs which were affixed to the enamel ground, being in a dull, muted bronze. The effect thus achieved is restrained, delicate and extremely grand.

It was largely due to this age-old skill in handling metals that Peter the Great was able some years before his death to divert the surplus labour and material in the armoury which he had founded at Tula, originally entirely for military needs, to the development of a small-scale luxury trade in iron and steel furniture and ornaments. By 1736 the output was fairly considerable. The objects produced appealed greatly to Catherine, for they had something of the same delicacy and restraint, as well as the beauty, of her lovely blue and white enamels. She visited the Armoury twice, greatly encouraging this side of its activities by commissioning fireplaces, furniture and minor objects, which she used to select as prizes in the court lotteries which she so liked organising, as well as to serve as gifts to foreign visitors of distinction (Nos. 7 and 9). The high standard attained in these objects was paralleled in the iron balconies, gates, railings and street lamps set up in the capital. Many of these survive to the present day, contributing in no small way to the city's beauty.

Catherine's predecessor, the Empress Elizabeth, was a great admirer of all things French. She was particularly out of sympathy with the pottery produced by Russia's traditional potters since they continued to turn out vessels which retained many features whose origins date back to very ancient times. In some cases the shapes and decorations recall details which first appeared in Sasanian and Byzantine metal ware of the fourth, fifth and sixth centuries, but Elizabeth's tastes lay in another direction.



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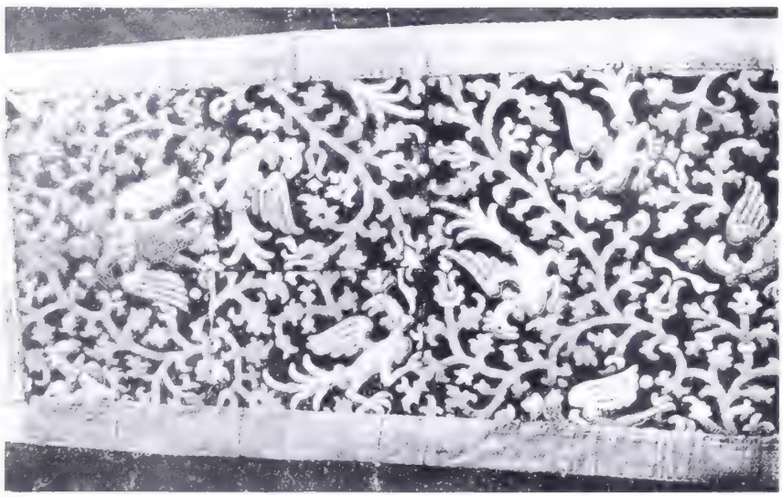

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5. Carved and gilt table with malachite top, of the period of Catherine the Great. At Ickworth (see 'The Connoisseur', April, 1958), and reproduced by courtesy of the National Trust.

6. Seventeenth-century carved chest, for storing candles, from Rostov.

7. Steel chimneypiece and chimney ornaments. From the Tula Foundry, second half of the eighteenth century. The Victoria and Albert Museum.

8. D. Levitsky (1735-1782). 'Portrait of Jean Ribeaupierre'.

9. Steel chair. Tula Foundry, second half of the eighteenth century. Victoria and Albert Museum.

10. Seventeenth-century embroidery, from the district of Vladimir, showing Scythian-looking birds combined with somewhat angular scrolls.

11. A set by M. Dobuzhinsky for Turgenev's play 'A Month in the Country'.

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12. Examples of Russian seventeenth-century silver. Note the Imperial double-headed eagle in the wine taster at top left. Victoria and Albert Museum.

13 (left and right), two silver spoons, their decoration carried out in niello and (centre) one executed in enamel. The example at left is seventeenth century, the other two are eighteenth century.

14. Glasses decorated with the Imperial double-headed eagle.

15. Seventeenth-century tiles from Yaroslavl.

To satisfy them she sponsored the establishment in St. Petersburg of the Imperial Porcelain Factory. The first dinner-service produced there was made for her personal use. It presented a complete break with the traditions of the past, and henceforth the Imperial Factory was to follow in the steps of those at Sèvres, Berlin and Vienna; though its designs were generally rather more obvious, the paste a little heavier and the shapes ampler than those produced in the west.

An English potter called Gardner likewise established a factory, first in Petersburg and later in Moscow, producing both china and faience. His shapes and colours were often more typically Russian than those of the Imperial Factory. Perhaps inspired by Chelsea's example, he started making figurines of Russian street scenes and peasants wearing the dress of their district and trade. Similar figurines had already been produced under German influence at the Imperial Factory. These statuettes were extremely popular, for they made charming ornaments at a time when a large section of Russians were first able to satisfy their taste for luxury and also because they were in accord with the new feeling of nationalism which was developing, perhaps partly under the influence of the French revolution, as a result of the various European wars in which Russia was involved. (For Russian porcelain see *The Connoisseur*, November, 1958).

In mediaeval Russia, except fort wo recorded instances associated with palace architecture, the walls of rooms were left bare. Only the icon, used for devotional purposes, adorned the right-hand inner corner of each chamber. But in the sixteenth century the Muscovites became acquainted with, and developed, a liking for the religious etchings which were reaching Russia from the West and some of them also became attracted by portraiture. Early efforts at portraiture, however, remained closely linked to the icon painting tradition, and it was only with Peter the Great's encouragement and with the help of western instruction that it broke loose from mediaevalism. However, from the middle of the eighteenth century splendid portraits (No. 8) by the hands of Russian artists, were hung in gold frames beside magnificent mirrors, on walls splendidly decorated with elaborate arabesques of a Pompeian character; for Russia was no less enthralled by the discoveries made at Pompeii than was the rest of Europe.

Furniture continued to be produced by local craftsmen, often by serfs employed by their masters in emulating the styles current in the contemporary west. Italy, France and England all served as sources of inspiration, but a certain exuberance of line and decoration, ampler proportions and more pronounced curves reveal the Russian hand. A preference for the pale woods of Northern Russia, and more especially for Karelian birch, is to be noted.

In the palaces and town houses, no less than in the stately country mansions and more modest manor houses, columns (No. 4) embellished the reception rooms; statues set on bases of antique form stood in alcoves; immense glass chandeliers, generally of crystal of either Western or Russian make, but sometimes also of the turquoise blue glass so popular in the nineteenth century, or metal or wood lamps, hung in the rooms; at night their lights reflected and flickered in the polished, intricately laid parquet floors; tiled stoves provided a glorious area of pattern, the colours being repeated in the splendid carpets and curtains of the rooms. The inner poetry of the Russian interior was recognised and appreciated by the 'World of Art' group of painters, and Dobuzhinsky's settings for Turgenev's play 'A Month in the Country' are not imaginary creations (No. 11). They are the very synthesis of the rooms in which many of the works of art which are now preserved in Russia's museums were put to the regular, daily uses for which they were intended.

English Plate at the Hermitage Part 1

BY N. M. PENZER

In describing some of the more important pieces of English Plate at the Hermitage, Leningrad, reference will be constantly made to three works[1] *which throughout will be referred to by their author's names: Foelkersam, Jones and Troinitsky.—Editor.*

THE first, and earliest, piece of English silver at the Hermitage is what appears to be a typical seventeenth-century Nürnberg *ananaspokal*, or pine-apple cup (No. 2). Apart from the tall cluster of flowers which forms the finial, it is of silver-gilt. The lobes of the body are burnished. A figure of the young Bacchus, with a burnished ball or globe on his head, surmounted by a cushion of leaves, supports the body of the cup. The figure stands erect, with the right hand at his side and the left holding a large round bunch of grapes, on a pedestal draped with curling and overhanging leaves. Grapes and vine leaves simulate his hair. The upper part of the circular base is lobed like the body of the cup, while the lower edge is plain and moulded. The total height is 20½ in. For very similar pine-apple cups, but with stems varying from armoured knights or vineyard watchmen to knurled and twisted tree-trunks with human or animal figures, can be quoted the 1580 Nürnberg cup by Hans Petzolt,[2] the two mid-seventeenth century ones from the Leopold de Rothschild Collection,[3] which bear the Nürnberg mark as well as the maker's mark of a vertical knife in a shaped shield, and, lastly, the three examples of about the same period which were on view at the Budapest exhibition.[4]

In the present case, however, the cup has a full set of English marks for 1607-8 including a maker's mark—RS in a plain shield. But it also has other marks described by Jones (p. 66 Pl. XXXIII) as 'some indecipherable German marks'. Thus he assumed that this was a rare example of a German cup stamped with a London hall-mark. He subsequently (*Burlington Magazine* Feb., 1913 pp. 275-6 and *Old Silver of Europe and America*, 1928 pp. 120, 194-5) expatiated on this assumption, but had he consulted Foelkersam (I. pp. 22, 3) he would have discovered that these 'indecipherable' marks were, in fact, Moscow control marks. On ascending the throne in 1762 Catherine II gave orders that all the

[1] Baron A. de Foelkersam, *Inventaire de l'Argenterie, conservée dans les garde-meubles des Palais Impériaux: . . .* St. Pétersbourg, 2 Vols. folio. 1907. The main title-page is in Russian, as is also the text. The illustrations on 58 plates are in Vol. 1. E. Alfred Jones, *The Old English Plate of the Emperor of Russia.* Arden Press, Letchworth, and London 1909. S. Troinitsky, *Old English Plate*, Petersburg 1923. There is also a Russian title-page. The text is in both Russian and English, but the Russian is at times somewhat fuller in detail.

[2] Julius Lessing, *Gold und Silber*, Berlin 1907 p. 59 with fig.

[3] E. Alfred Jones, *Catalogue of the Collection of Old Plate of Leopold de Rothschild, Esq.* 1907 p. 25 with Pl. XXV and p. 27 with Pl. XXVII.

[4] C. Pulsky, E. Radisics and E. Molinier, *Chefs-d'oeuvre d'orfèverie ayant figuré à l'Exposition de Budapest.* Vol. II (1826), pp. 23, 4 with Plate. For an interesting Hungarian example of 1664 by Petrus Kecskeméti of Kass-a (Kas-chau or Kosice) in Czechoslovakia (formerly Hungarian) see Köszeghy, *Magyarországi Ötvösjegyek* 1936, p. 147 No. 879 with Pl. X. (cf. Rosenberg No. 9274).

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1. Small tankard or mug by 'Y.T.', $3\frac{1}{2}$ in. high, 1688-9.

2. English pine-apple cup and cover, $20\frac{1}{2}$ in. high, silver-gilt, in the Nürnberg style. Maker's mark RS in a plain shield. It also bears Moscow control marks which were added in 1740. Date-letter for 1607-8.

3. Wine-cooler, silver, probably made by Philip Rollos in 1705-6. The former property of Elizabeth Chudleigh, calling herself the Duchess of Kingston. Sold by her to Catherine II. Length $57\frac{3}{4}$ in. Weight 3,640 oz.

4. Wine-cooler, silver, by Paul de Lamerie, 1726-7. Made to the order of the 4th Earl of Scarsdale, and sold by German goldsmiths to Biron, Duke of Courland, favourite of the Empress Anne, in 1736. Length 53 in. Weight 3,030 oz. (approx.)

5. The Jerningham-Kandler silver wine-cooler, 1734-5. Won in a lottery by Major William Battine and sold to Biron, Duke of Courland. Length $66\frac{1}{2}$ in. Weight 7,221 oz.

(*Opposite page*). General view of the State Hermitage buildings facing the Neva, or north side. In the foreground is the Winter Palace by Rastrelli. To the left is the narrow 'First Hermitage of Catherine II'. Further to the left is the 'Old Hermitage', and lastly only just in the picture—is the Theatre and part of the 'New Hermitage' by Quarenglu.

6. Silver Monteith punch-bowl. Made by Gabriel Sleath in 1710-11. Height 10½ in. Diam. 16¾ in.

plate from Moscow and other parts of the country should be collected together in St. Petersburg. This work was entrusted to one Evreyenoff, Master of the Wardrobe. The pine-apple cup was among the Moscow plate, and so bore the local control marks. According to Troinitsky (p. 14. No. 1) they were affixed in 1740. Foelkersam (II. pp. 353, 4) misread the English marks and attributed the date-letter K to the wrong cycle, thereby dating the cup 1725-6. Furthermore, he read the maker's mark as IS, instead of RS, and suggested Joseph Steward as the maker. The actual English maker, who doubtless worked from a German pattern book or possibly had a Nürnberg cup as a model, has not been identified. He may perhaps be the RS who in 1599-1600 made the Myddelton standing-cup at Goldsmiths' Hall,[5] the 1606-7 paten at St. Alban Church, Wood Street, London,[6] and the tazza of 1607-8 belonging to the Hull Corporation.[7] RS was not alone in making cups of German design, some half dozen having been recorded, of which mention may be made of one at St. Mary the Virgin, Farnham.[8] It was made by TC in 1612-13 and is oviform in shape, with a loop handle in the form of a serpent. It rests upon a slender baluster stem. It would seem, then, that we have here the rare case of an English craftsman making a typical German type of cup for the export market, or perhaps for a direct order.

Chronologically, the next piece (No. 1) is a perfectly plain little tankard or mug (3½ in.) of 1688-9 with mouldings round the lip, at the base, and high up the body passing under the flat S-shaped ribbon handle. It is the work of YT, an unidentified goldsmith, who in 1686-7 had made the Gresham pair of plain cups and patens for St. Mary Abchurch, London.[9] Nothing whatever appears to be known of the history of this insignificant little piece. Perhaps it was a christening present for some czarevitch.

As is generally known, the Hermitage is rich in great English wine-coolers, or 'cisterns' as they are usually, but less correctly, called. The first of these (No. 3) was apparently the work of Philip Rollos in 1705-6, although only an inspection of the marks on the bottom of the vessel, apart from the set on the body which are not clear, alone would settle the point. Jones (p.70) describes the marks on the body as indecipherable, while Foelkersam (II. pp. 500-504) could only make out the Britannia mark. However, he gives an account of the life of the notorious Elizabeth Chudleigh, who sold the wine-cooler to Catherine II about 1777, together with a useful bibliography. Troinitsky (pp. 19 and 33), who possibly also saw the bottom set of marks, gives them all. There is, unfortunately, a mistake about the date-letter, for he reproduces the Court Hand letter for 1699-1700 and attributes it to the year 1705-6. In the Russian section of his work (pp. 19, 20) he gives most interesting information, quoting from the Potemkin Inventory showing that Catherine bought from Elizabeth Chudleigh not only the wine-cooler, but also a pair of large two-handled vases by Andrew Fogelberg (to be described later). Catherine had given the three pieces to Prince Gregory Alexandrovich (i.e. Potemkin), and after his death in 1791 the State bought them back for 29,642 roubles. The weight of the wine-cooler works out at 3,640 oz., 9 dwt., 0.51 gr. As can be seen (No. 3), the vessel has elongated lobes round the lower part of the body, separated by floral buds. The upper part of the body is quite plain. In front is a large escutcheon with lion rampant supporters. It is now plain, but may have been engraved with the arms of the 2nd Duke of Kingston who had bigamously married Elizabeth Chudleigh, who was actually the wife of Augustus John Hervey, 3rd Earl of Bristol, in 1769. Close inspection, however, might reveal that the plain shield was added later and merely covers the arms, as was the case with the Scarsdale wine-cooler, to be discussed shortly. The arms of Evelyn Pierrepont, 5th Earl and 1st Duke of Kingston (grandfather of the 2nd Duke who was also named Evelyn)—*or*. semée of cinquefoils, *gu*. a line rampant, *sa*.—are engraved inside (see Foelkersam, II. p. 501). The top edge is gadrooned with leaves applied on the inside. The striking handles are formed of large demi-lions holding oak branches in their mouths. Hinged rings depend below. The bowl rests on a collet foot with a pierced base of water-leaves. The length is 57¾ in., width 34½ in., and height 32¼ in.

The next wine-cooler (not illustrated here) is much smaller, 39 in. × 18½ in., and was made in 1712-13 by Lewis Mettayer. The body is decorated with flat strap-work, lion-mask handles with bold gadrooning both on the lip and border of the foot. See further Foelkersam (II. 498,9), who, not understanding the English Court Hand, reads the R as CB for the date-letter, Jones (p. 74) with Pl. XXXVII, and Troinitsky No. 6 with Pl. IV, No. 5. We pass on now (No. 4), to a very ornate and striking piece made by Paul de Lamerie in 1726-7 to the order of Nicholas Leake (formerly written Leke), Baron Deincourt of Sutton and 4th Earl of Scarsdale (both extinct in 1736). The oval vessel, which is 53 in. across and 33½ in. broad, has an edging of broad water-leaves between plain mouldings. Below, a plain concave neck is bordered on its lower edge by a reeded band with sloping ribbon ties equally spaced. This reeded shoulder surmounts the broadest part of the body, which is encircled by a band of decorated diaper work divided into panels by large flat scroll ornaments with rosette centres. The remainder of the body is plain. On each side of the bowl across the centre of

[5] J. G. Carrington and G. R. Hughes, *Plate of the Worshipful Company of Goldsmiths*, 1926, pp. 57-9 with Pl. 28.

[6] E. Freshfield, *Communion Plate of the Churches in the City of London*, 1894 p. 10.

[7] L. Jewitt and W. H. St. John Hope, *Corporation Plate*, Vol. II. p. 533.

[8] G. M. Benton and others, *Church Plate of the County of Essex*. 1926 p. 244 with Pl. XIV.

[9] See Freshfield, *op. cit.* pp. 66, 7 and R. M. La Porté-Payne, *St. Mary Abchurch*, 1946 p. 29 with Pl. XI. p. 20.

the concave neck is a large female mask with curling hair and plaits defending in front. It is set on a scrolled plaque or cartouche flanked by feathers. The mask extends over the neck and water-leaf edging, while the small bead-dress of leaves projects about the rim. Below the mask on either side is an escutcheon on a scaled ground, now quite plain, flanked either side by the Scarsdale supporters—two winged angels. It will be noticed that the winged-angel motif has been followed both in the flanking of the masks as well as in the handles. The reason for the plain escutcheon will shortly be seen. On each side of the bowl is a massive handle formed of a large female winged herm with voluted shoulders, the curving plinth decorated with busk and acanthus leaf ornamentation. From the lower end of the plinths extends a voluted S-scroll decorated with acanthus leaves, which is attached to the rim and diapered band of the vessel. The bowl rests on an elaborate stand. Below a concave section, decorated at intervals by voluted floral designs, is a band of gadrooning, alternatively plain and striated, the latter being the narrower of the two. The whole is supported by four massive S-scroll feet with scaled facings, terminating in scrolled and laminated base-blocks. A shaped frame-work, or stretcher, decorated with scale-work and acanthus foliage, separated the feet, to which a central shell planted by foliaged scrolls, has been attached. As already mentioned, the wine-cooler was made to the order of the 4th Earl of Scarsdale, and not for the Russian Court as so picturesquely, but incorrectly, described by Phillips in his work on Lamerie. After the death of the Earl in 1736 his estates and much of his property were sold to pay his debts. In this manner the wine-cooler found its way to Germany, and fell into the hands of some clumsy goldsmiths at Augsburg, who in attempting to file away the Scarsdale arms—*or*. on a satire engrailed nine annulets *or*.—did irreparable damage. A plain shield was then fixed over the mutilated surface. Owing doubtless to their decorative value and difficulty of removing, the angel supporters were not touched. On the opposite side the Scarsdale crest—a panache of peacock feathers supported by two eagles rising—also remains intact. The wine-cooler was now offered for sale to Biron (Bühren), Duke of Courland, lover of the Empress Anne, who immediately acquired it to complete one of the so-called Augsburg sets in his possession. When in November, 1740, he was seized and banished to Siberia, his estates and collection of plate became State property. For the inventory of Biron's plate made during his exile, see Foelkersam (II, 22, 23). He alone reproduces the Scarsdale arms and crest (II. 21) and gives illustrations of both sides of the wine-cooler (I. Pls. 7, 8).

The fourth, and last, wine-cooler (No. 5) is the huge one made in 1734-35 by Charles Kandler to the order of Henry Jerningham, a goldsmith of Great Portland Street, Covent Garden, London, as a mere speculation. It has already been described in detail (*Apollo*, Sept. and Oct. 1956) by the present writer. It is decorated each side with an oblong panel showing *putti* in bacchanalian mood. Bunches of grapes and vine-leaves surround and overhang the rim, while the enormous handles consist of male and female figures emerging from scrolled cornucopias. The body rests on the backs of four panthers or leopards. Unable to dispose of such an enormous piece of plate, Jerningham succeeded in persuading the House of Commons to allow him to hold a lottery with the wine-cooler as first prize. It was won by a Major William Battine of East Marden, Sussex, and, like the Lamerie piece, found its way to Biron's collection—probably in 1738. When, after the Empress Anne's death in 1740 and Biron's banishment, Anna Leopoldovna had been appointed Regent, the wine-cooler remained in her apartments. But after the *coup d'état* of Elizabeth Petrovna it was removed and became State property. In later

7. Silver-gilt Throne and Footstool. Made by Nicholas Clausen in 1713-14 to the order of Peter the Great. The overall height of the Throne is 5 ft. 10 in.

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years it fell into disuse and its very existence seems to have been practically forgotten. It was 're-discovered' in July, 1880, by Wilfred Cripps who had been sent to Russia to select pieces of English plate for electrotyping. A fine copy can be seen on request at the Victoria and Albert Museum. See further Foelkersam (II. pp. 263-5) and Troinitsky (No. 27 and Pl. 1).

The subject of No. 6 is the monteith or punch-bowl made in 1710-11 by Gabriel Sleath. The scalloped rim is decorated with shells, volutes and pendant husks. Below, a broad band of water-leaves surrounds the rim of the bowl proper. The remainder of the piece is plain except for elongated straps separated by burnished ovals which act as a kind of calyx. At either side is a lion's head mask, from which hangs a ring handle. The bowl rests on a low domed gadrooned foot surmounted by a concave section. The total height is $10\frac{1}{2}$ in. and diameter $16\frac{3}{4}$ in.[10] According to Jones (p. 72) the bowl was used for many years by the Russian Czars in the ancient ceremony of blessing the waters of the Neva on January 6th.

Of particular interest and beauty is the silver-gilt throne and footstool made by Nicholas Clausen[11] in 1713-14 to the order of

[10] The maker's mark, which is SL for Sleath was read upside down by Foelkersam (II. p. 499) and the indistinct L taken as I. Hence he gave the maker as 'Goyce Yssod' presumably the Russian form of Joyce Issod, widow of Thomas Issod. Troinitsky corrected this mistake (No. 4. p. 33).

[11] He also made a large rectangular standish or inkstand, and part of a toilet set. See E. Alfred Jones, *Catalogue of Plate . . . at Welbeck Abbey*, 1935, pp. XIII, XIX, 3-32, 90—with Pl. VII.

8. One of a pair of silver-gilt octagonal dishes with the Russian Imperial arms in the centre. No marks. Probably c. 1726.

9. Two-handled silver-gilt cup and cover by Jacob Margas, 1718-19.

10. Two handled silver-gilt cup and cover by Paul Crespin, 1726-7, showing the cypher of Catherine I (Ekaterina).

11. Plain two-handled cup and cover of 1727-28 by David Willaume junior. The reverse side is engraved with an unidentified coat-of-arms.

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Peter the Great (No. 7). Previously, it stood as a symbol of the Russian Empire in the St. George's Hall (Georgiyevsky) in the Winter Palace, also known as the Large Throne Room. It can be seen in this position in Jones Pl. XXXVIII. It has now been moved to the Small Throne Room (1st floor No. 64). According to the Hermitage *Guide* of 1955 (p. 13), the room, designed in 1833 by A. Montferrand, is known as the Petrovsky or Peter's Hall, and was restored after the fire of 1837 by V. P. Stasov. As can be seen from the illustration facing p. 48 of the *Guide*, the throne now occupies a prominent position on a dais in a magnificently decorated apse between clustered Corinthian columns. The throne itself is of Louis XIV design, the silver-gilt plates overlaying a wooden frame. The decoration consists of foliated scrolls and a diaper design which occurs both at the back and also in the front. At the back centre of the frame the Imperial arms of Russia are applied in a gilt escutcheon, surmounted by a crown. The arms terminate in eagles' heads, while the legs are correspondingly shaped like eagles' claws gripping large balls. The shoulders of the legs, and also the stretchers, are decorated with acanthus foliage. The front portion of the seat has a human mask applied to the deep diapered apron within a trefoil frame flanked by acanthus foliage. The throne is upholstered in rich red velvet with the Imperial arms embroidered on the back. The shields of the different provinces, of silver-gilt and enamelled in colours, appear on the eagles' wings, while that of St. George and the dragon of Moscow holds a central position, and is much larger than the other shields. The footstool is also of wood covered with silver-gilt plates. It rests on four claw-and-ball feet and the small apron of the front stretcher has a central mask flanked by acanthus foliage on a laminated ground.[12] The total height of the throne is 5 ft. 10 in. Paul I (1796-1801) had a gilded wooden copy of the throne made for the throne-hall in that strange building Michael's Castle which he had built in St. Petersburg during his short reign.[13]

We now come to the difficult question of what was known in Russia as the 'English Service'. Attention was first drawn to it by Foelkersam (Vol. II. pp. 3-11) who not only describes existing items from it, to be mentioned later, but adds an inventory. This inventory was included for the first time in a document entitled *List of the Reception and Consignment of the Gold and Silver Services &c. for the years* 1734-1753. The English Service is described as having been received on 21st September, 1726, from the Chief Office of the Court. It consisted of 36 pieces of silver-gilt and over 300 of silver. Of this very considerable total only some dozen pieces remain, and they all were made, with little doubt, to the order of Catherine I (1725-7). Not only do the date-letters (apart from unmarked pieces) fall within this brief reign, but several of them bear her cypher, to which there will be reference later.

The obvious question is what are the dates of the other pieces—the great bulk of the English Service—and what happened to

[12] In one of his articles on silver furniture (*Apollo*, May, 1958 p. 155) J. F. Hayward, in describing the throne, considers that whereas the legs and arms would not look out of place on a fine quality gesso covered chair of the 1720's in England, the stretchers and the deep apron are closer to contemporary German design in furniture

[13] Jones (p. LII) states that two chairs of state in the Kremlin were copied by Paul.

them? The proportions it had reached by 1726 can surely only lead us to suppose that it must have been started during the reign of Peter the Great, while presents of English plate to the early Romanovs (Michael, Alexis and Theodore III) may also have been moved from Moscow to St. Petersburg for inclusion. However this may be, the fact remains that, with the exception of the few pieces of Catherine I, the whole service was destroyed: unless, of course, some of the earlier dated existing pieces actually once formed part of the English Service, no record of the fact being preserved. Foelkersam tells us that melting of the plate occurred in 1760, 1770, 1772, 1773 and 1838. Perhaps Catherine II considered them 'old fashioned' with her preference for everything French. Yet even so, this fails to explain why only the pieces of Catherine I have been spared. A few later additions appear to have been made as, for instance, the 1751-2 salver by Isaac Riboulau, ordered presumably by Elizabeth (1741-61). In reference to Elizabeth, mention should be made of the brief account of the English Service given by Jones (p. LII). He derived his information direct from Foelkersam, and quotes a few pieces from the inventory, such as 48 salvers, 20 trays and an eight-legged silver table. But he did not appreciate that the cypher E or EI, which appears on some of the plate, was that of Catherine I (Ekaterina in Russian), and thus wrongly attributed the service to Elizabeth. Moreover, he seems to have misunderstood Foelkersam's text which, as we have seen, clearly states that the English Service had been received in 1726, and with a few additions an inventory of it was included in a list of plate covering the years 1734-53. The dating of pieces bearing no marks is always a tricky business, and it would seem that Jones, judging solely from form and design, has dated them too early, and the suggestions of Foelkersam and Troinitsky to move them forward to c. 1726 with the other pieces of the English Service would appear to be correct.

We can now turn to the items themselves. The first of these is a pair of silver-gilt dishes, of which the covers have disappeared. They are of octagonal shape (No. 8) with reeded edges. The flat surrounding borders are engraved with diapered panels separated at the eight corners by the cypher of Catherine I and the Russian Imperial eagle arranged alternatively. The central circular depressions of the dishes have ribbed edges, with the Imperial Russian arms placed in the centre within a circle of strap-work, foliage and masks. The weights inscribed on them respectively are 73 oz. 15 dwt., and 72 oz. 9 dwt. There are no marks, but Jones (p. 80) dates them as c. 1715. Both Foelkersam (11.5) and Troinitsky (Nos. 20, 21) suggest the more probable date of c. 1726.

There are three silver-gilt two-handled cups and covers, all of which may have formed part of the English Service, although only the two later ones could possibly have been made to the order of Catherine I. The earliest one (No. 9) has the usual vase-shaped body, the upper part of which is plain while the lower part has broad ornamented straps alternating with plain narrow ones. These straps are repeated on the somewhat low shaped domed cover, which has gadrooning round the edge and also on the mushroom-shaped finial. The plain handles are a rather ornate variety of the well-known harp-shaped type. The more usual form appears on the Crespin cup, to be considered shortly. The base, surmounted by a short collet neck, is gadrooned. It bears the date-letter for 1718-19, while the maker's mark, according to Jones (p. 82), is MA with a crown above and a fleur-de-lys below. But Jones, as well as Jackson and others, muddled up the marks of Jacob and Samuel Margas. A. G. Grimwade has carried out some research concerning the marks and relationship of these two men, full details of which are not yet available. Suffice it to say that the two men were cousins, and not father and son. Each registered a New Style and an Old Style mark at Goldsmiths' Hall. Jacob never used the fleur-de-lys. His first mark, the only one in which we are interested here, was entered on 19th August, 1706, and was a crowned MA over a five-pointed star. It is, in fact, almost identical with that shown by Jackson (p. 159 line 1) for Jonathan Madden. It is given correctly, in its proper shaped shield, by Troinitsky (No. 7), but Foelkersam (II p. 494) gives a wrong shield outline and attributes the mark to Samuel. We shall deal with Samuel's mark when discussing the rose-water ewer and dish.

The second two-handled, silver-gilt cup and cover is very similar to that by Margas, except that the ornamentation on the lower part of the plain body consists of plain elongated straps capped by shaped cut-card outlines alternating with narrower straps shaped like lanceolate leaves, also quite plain. The same design is repeated on the domical cover which is otherwise plain without gadrooning. It is surmounted by a plain baluster finial. The handles are harp-shaped, and, like the low moulded foot, are quite plain. As can be seen (No. 10), the crowned cypher E, of Catherine I, with a laurel wreath enclosed in a narrow ribbed circle, is affixed to one side of the upper body, while the Russian Imperial arms are engraved on the opposite side. The date-letter is that for 1726-7 and the maker's mark CR, with a scallop above and a mullet below for Paul Crespin. Jones (p. 82) gives the weight as 111 oz. 15 dwt. (inscribed on the base) and the total height as 13½ in. See further Foelkersam (II. p. 3). In Pl. 20 (I. p. XX) he shows the Margas cup in mistake for that of Crespin. Troinitsky shows both cups on P. VII. Nos. 7 and 10 described correctly.

The third two-handled cup (No. 11) is entirely plain, with a moulded central band, a two-stage domed cover with a vase-shaped finial, and scroll handles with an acanthus leaf placed horizontally on each shoulder. It has a plain moulded base. On the side not illustrated here (but see Troinitsky Pl. VIII. No. 25) is an unidentified coat-of-arms. It bears the date-letter for 1727-8 and the maker's mark DW with two mullets above and a fleur-de-lys below for David Willaume junior. There is still another two-handled cup and cover, the history of which is unknown; although the engraved arms may provide a clue as to how it reached Russia. It is of silver-gilt, similar in general form to the Willaume cup, with identical handles, but the lower part of the body is ornamented with decorated strapwork counterchanged. Similar straps also appear on the domical cover which has an acorn—a vase-shaped finial. It bears the date-letter for 1732-3 and was made by Thomas Farrer (also written Farrar, Farren and ffarrer). It was apparently bought originally by John Thomas Townshend, 2nd Viscount Sydney (1764-1831) with a legacy left to him by Robert, 1st Earl of Leitrim (d. 1804) whose third daughter Lady Caroline Clements (d. 1805) was Townshend's second wife. His first wife had been Hon. Sophia Southwell, second daughter of the 20th Baron de Clifford. She died in 1795. Townshend's arms impaling both those of de Clifford and Leitrim are engraved on the cup, while the fact that it was bought with the Leitrim legacy is engraved on the lower part of the foot. Troinitsky illustrated the cup on Pl. VII. No. 26.

Helen. Bronze, life size. In the Library of St. Mary's Hospital, London.

A Triumph of Sculptural Form: The Work of Dora Gordine

DORA GORDINE (The Hon. Mrs. Richard Hare) was born in Russia, studied in Paris, and from 1926 onwards attracted the attention of connoisseurs by the bronze statues and heads which she exhibited at the Salon des Tuileries and elsewhere. In 1929 an exhibition of her sculpture was held in Berlin. In the same year she went to Singapore to execute a series of bronzes for the interior of the new Town Hall. She travelled throughout the Far East, working on fresh subjects of inspiring plastic quality and racial character. In 1936 she settled in England, where a studio and sculpture gallery were included in the house built for her from her own designs. In 1948 she spent a year in America, where she executed some commissions in Hollywood and delivered lectures on art.

Her work is represented in numerous European, American and Asiatic collections. In England three of her works are in the Tate Gallery. One of her large statues was bought in 1928 by the Colonial Office for the Gold Coast University. Another was presented to the Senate House of London University. Two of her bronzes are in the Royal Institute of British Architects. Others are in institutions, public buildings and schools, as well as in private collections. One of the most satisfying tributes to her work was from the late Arthur Symons. It appeared in The Spectator *in 1938, and is as true today as it was then. It is here reproduced.—Editor.*

DORA GORDINE'S exhibition at the Leicester Galleries shows her genius in its full range of achievement. Her profound sense of pure form in sculpture, heedless alike of realism and of exaggerated abstraction, is united with the subtlest delicacy of modelling, and these qualities combine to endow her bronzes with an abnormal power, an almost uncanny life, which only the sculpture of the greatest civilisations of the past has been able to produce.

Take, for example, her 'Pagan'. The strong primitive limbs of this statue, with their deep erotic appeal, are heavy with a concentrated weight of solid sculptural form. The legs are tightly pressed together, but the arms move, and the gesture in which they have been seized is like the most significant movement of a suddenly arrested dance. Over the face plays a scarcely perceptible smile, and the peaceful, intent features seem to suggest that the whole mind of the figure is bent on listening to the harmonious life of the body within. Nothing is exaggerated, there is no hint of dramatic strain, for this figure is like a strange force of nature, perfectly self-contained, and obeying no laws save those which it derives from its own sense of harmony and perfection.

The 'Smiling Torso' has the same static rhythm as the 'Pagan', but it is pulsing with an even greater vital exuberance. Every curve and every muscle is charged with joyful expression, and—what is extraordinary in a fragment—this Torso is beautiful from whichever angle it is viewed. As a composition, it is a triumph of three-dimensional form.

The drawings of Dora Gordine have these same sculptural qualities, which many painters may envy and emulate—an absolute sureness of outline combined with a perception of depth and fullness, whether these are revealed in single heads or in complete or fragmentary figures. Far from being confined to preparatory sketches for sculpture, they are more in the nature of monochrome paintings, with a precision of draughtsmanship and richness of shaded tones that give sensitive expression to every significant aspect of the subject.

Finally, there are the heads, many of them portraits, and each one seems to breathe and to speak with a highly individual character. It is not easy in portraiture to escape the pitfall of photographic realism, and often its over-correction, the leaning to excessive stylisation, leads the artist into neglect of the essential

(Above). Carmen. Bronze, 2 ft. high. J. G. Stickney Collection, California.

(Right). Dreamer. Bronze, 26 in. high. Sir Carol Reed Collection, London.

individuality of each model, but Dora Gordine has steered clear of these dangers. A very distinct and different life-history seems to emerge from each of these bronze portraits, and yet they express, like the busts of Houdon, a universality of human characteristics which gives them a purely artistic interest quite apart from their interest and fidelity in the sphere of portraiture as such.

It is a peculiar quality of the greatest sculpture that it is alive to the highest degree without the aid of that realistic detail which often gives to ordinary sculpture the semblance of life which it lacks in itself. Some of the portrait busts of Dora Gordine are so daring in their introduction and treatment of detail that an artist with less imagination might easily have allowed the pure formal qualities to be distracted by trivial insignificant motives. The unrelated mass of wrinkles and furrows on an old man's face is a most striking example of this danger, but Dora Gordine has triumphantly solved it by turning these scattered irregular shapes into a powerful rhythmic flow of definite forms harmonised into a deeply characteristic expression of tragic but dignified old age.

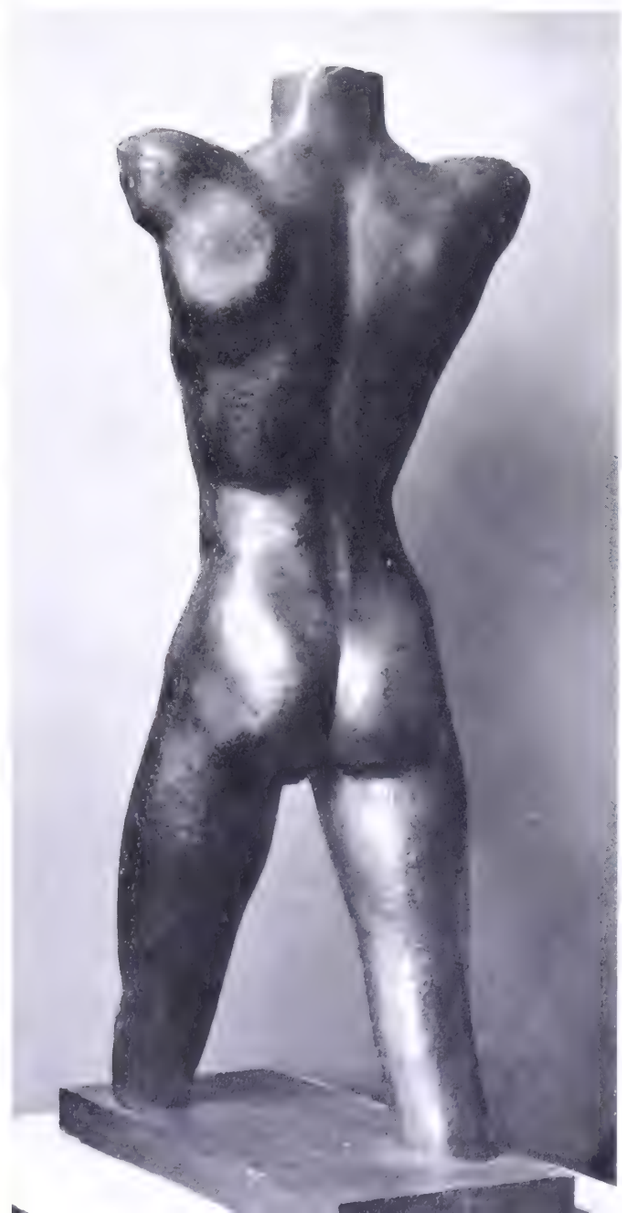
The colour, the patina, is always different, and it emphasises the unique character of each individual work. It is no superficial addition of colour to form, for it is deeply burned into the texture of the bronze, instead of being allowed to arise through the accidental corrosions of atmosphere or soil. Colour, as Rodin

once said, is the flower of form. It arises perhaps from an instinct to give to a precious object the utmost perfection of finish, but Dora Gordine certainly sees each work from the start in terms of colour as well as form. The Russian soul with its Asiatic affinities loves semi-precious stones and the barbaric splendour of precious materials, and so the Asiatic strain in this artist seems to have enabled her to endow her bronzes with the most gorgeous and varied hues, reminiscent of malachite, turquoise, granite, ancient lacquer or gold.

(Right). Ballerina (Miss Beryl Grey). Bronze, life size. John Carras Collection, London.

(Left below). Above Cloud. Bronze, 3 ft. high. Lyddon Gardener Collection, London.

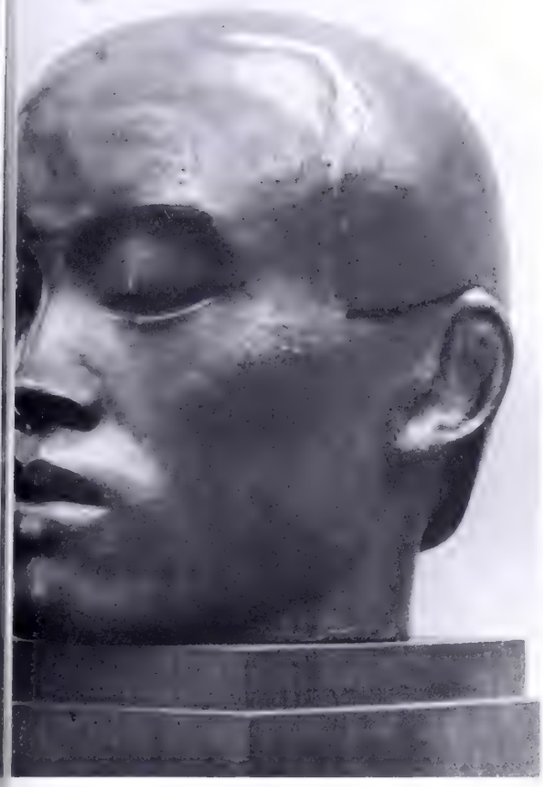
(Right below). Walking Torso. Bronze, life size, University of London.



(Left above). Mongolian Head. Bronze. Presented to the Tate Gallery by the late Thomas Courtauld.

(Right above). World's Delight. Bronze. John Carras Collection.

(Left). Atalanta. Bronze. Freya Stark Collection, Asolo, Italy.



(Left above). Chinese Philosopher. Bronze. Thomas J. Watson Collection, New York.

(Right above). Youth. Bronze, life size. Hugh Reynolds Collection, East London, South Africa.

(Left). Balinese Temple Dancer. Charcoal drawing, life size.

A Notable London Collectio

1. Goblet of greyish glass (the gilt hollow-blown stem mended), decorated with the diamond-point, probably by Anthony de Lysle. Probably made in the glass-house of Giacomo Verzelini, London: dated 1583. From the Hamilton Clements Collection. Ht. 8¼ in.

AMONGST the many other art treasures housed in the London home of a private collector, is one of the finest assemblages of English glass in Great Britain. Formed on a nucleus from the famous Hamilton Clements Collection, it has been added to from time to time, these additions including some outstanding glasses.

By far the most important glass in the collection is the famous 'KY' goblet from the Clements Collection, dated 1583 and attributable to the Whitefriars glasshouse of Giacomo Verzelini. Of the nine decorated glasses reasonably attributed to this, the first, crystal glasshouse established in England, five are in public collections. Of the other four, one is decorated with gilding and not in the diamond-point technique; of the three that remain, this goblet is perhaps the most pleasing of all. Although it lacks the running animals of some of the group, the clarity of its design is wholly admirable, and its harmonious relation to the bowl of the glass is completely realised (No. 1). The linked initials 'KY' presumably denote a betrothal, and are accompanied by a merchant's mark. Above these motifs, and the date 1583, runs the inscription: IN.GOD.IS.AL.MY.TRVST, the motto of the Pewterers' Company. This motto also occurs on another glass of the group, and it is perhaps no coincidence that the presumptive engraver of these glasses, one Anthony de Lysle, was also an engraver on pewter.

The art of diamond-point engraving, widespread in Europe in the sixteenth century, became in the latter part of the seventeenth century virtually the preserve of Dutch artists, many of them skilled amateurs. A fine example of this seventeenth-century style of engraving is to be seen on the soda-glass goblet of No. 2, dating from about 1675 and probably made, as well as engraved, in the Low Countries. Diamond-point engraving never reached the same heights in England as in Holland, but there is nevertheless a number of pieces of English glass so decorated which date from the last quarter of the seventeenth century and are made of the lead glass which, invented by George Ravenscroft, increased in popularity as the century wore to its end. Unquestionably amongst the most important of these glasses are the so-called 'Buggin' bowls (No. 3). These are engraved with the arms of Butler Buggin, of North Cray, Kent, and of his wife, Winifred Burnett of Leys, Co. Aberdeen, respectively. These two people were married on 17th July 1676, and there can therefore be very little doubt that these bowls are indeed amongst the first products of Ravenscroft's new invention. They suffer from the fault, common amongst glasses of this phase of the development of English flint crystal, of being 'crizzled', or run through with innumerable gleaming hair-like lines. The engraving on the bowls has a pleasing amateurish quality, and the similarity of the mantling of one of the coats-of-arms with that to be found on Charles II silver may probably be accounted for by copying from one material to another, rather than by the work's being that of a silversmith, as has been suggested. Comparably amateurish, but nonetheless charming, is the diamond-point engraving on the mammoth goblet of No. 4, with its Bacchanalian scenes scratched on the splendid metal of this monumental example of the 'baluster' style. This remarkable glass, from the Clements Collection, dates from about 1710. Also from this classic period of English

Glass

BY R. J. CHARLESTON

glass-making is a goblet fairly recently added to the collection, undecorated save for the gadrooning round the base and the circuit of threading in chain-form which encircles it slightly higher up. The multiknopped stem is somewhat unusually mould-ribbed throughout its length (No. 5).

The 'baluster' style is well represented in the collection (apart from the remarkable example already cited) by pieces of varying dimensions (No. 6). Second only to the great diamond-point engraved goblet in point of size is the remarkable glass, with Williamite engraving of a later date, here illustrated in No. 12. Of a capacity of some five pints, it is engraved with the equestrian figure of King William III, apparently represented at the Battle of the Boyne (1690), and with the inscription: 'The glorious and immortal memory of King William and His Queen Mary and perpetual disappointment to the Pope the Pretender and all the enemies of the Protestant Religion'. It was originally owned by Archbishop Cobbe (1687-1765), who was translated to Dublin as Archbishop in 1743, and in whose family the glass remained until 1936. The collection also contains representative glasses illustrating the subsequent fashions in English stem-design during the eighteenth century (Nos. 7, 13 & 14), and there is an extensive series of ale-glasses (No. 15).

Amongst the categories of glasses most keenly sought after by collectors are those which are decorated with engraving commemorative in character, and in these the collection is particularly rich. What other private, or public, collection can boast of two 'Amen' glasses (those Jacobite wine-glasses engraved in the diamond-point technique with the verses of the 'Jacobite Hymn' terminating with the word 'Amen'): to say nothing of a third glass of comparable character and possibly even greater rarity (No. 16)? Amongst the other Jacobite glasses (No. 17), special note may perhaps be made of the Wine engraved with the portrait of the Young Pretender and inscribed CAROLUS; and of the goblet with the noteworthy inscription: TEMPORA MUDANTUR ET NOS MUDANTUR IN ILLIS (*sic*). The opposite political cause is represented (amongst others, and apart from the remarkable glass already mentioned above) by a drawn-stem goblet with unusually rich engraving surrounding the portrait-heads of King William and Queen Mary (No. 19), and by a wine engraved with the Hanoverian horse and the words AUREA LIBERTAS (No. 20). Amongst glasses engraved with purely decorative subjects, the wine illustrated in fig. 8 must rank high by English standards.

Engraving was by far the commonest means of decorating glasses with representational subjects in the eighteenth century, but gilding and enamelling were also used. Of the former rare category, the collection possesses one good example (No. 9): and, of the latter, excellent specimens attributable to the workshop of the Beilby family at Newcastle-upon-Tyne (No. 10).

This collection is, however, by no means confined to drinking-glasses, but includes a fine series of candlesticks, for the manufacture of which English glass, with its high refractive properties, was especially suitable. Amongst others which reflect the changing styles in stem-decoration prevalent amongst wine-glasses (No. 11), especial mention should perhaps be made of the majestic pair of cut-stem candlesticks of No. 18.

2. Goblet of greyish glass, engraved in the diamond-point technique with a hunting-scene. Netherlands: about 1670. Ht. 8¼ in. From the George F. Berney Collection.

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3. Pair of bowls, engraved in the diamond-point technique with the arms of Butler Buggin and Winifred Burnett, who were married on 17th July, 1676. Made in the Savoy glass-house of George Ravenscroft, but engraved by an outside decorator. Ht. 4 in. Diam. 5 in.

4. Mammoth goblet, engraved in the diamond-point technique with a Bacchanalian scene, perhaps by an amateur. The glass about 1710. Ht. 15¾ in. From the Hamilton Clements Collection.

5. Goblet of lead-glass: about 1685. Ht. 10 in.

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6. Five baluster-stemmed glasses, one containing a silver coin of Charles II in the hollow stem, late seventeenth century and first quarter of eighteenth century. Ht. of the tallest $9\frac{5}{8}$ in.

7. Five wine-glasses illustrating different types of stem: (a) with tentative air-spirals: about 1740; (b) three-piece glass with drawn bowl: about 1725-30; (c) with four-sided pedestal stem: about 1715; (d) with air-twist: about 1750; (e) with enamel-twist and Jacobite engraving: about 1760. Ht. of tallest 7 in.

8. Wine-glass with cut stem and bowl wheel-engraved with 'chinoiserie' architecture. About 1770. Ht. $6\frac{1}{8}$ in. From the Hamilton Clements Collection.

9. Wine-glass with enamel-twist stem and gilt bowl. About 1760-70. Ht. $5\frac{7}{8}$ in. From the Hamilton Clements Collection.

10. Decanter and goblet enamelled and gilt by a member of the Beilby family of Newcastle-on-Tyne. About 1765-70. Ht. of decanter $9\frac{1}{2}$ in. From the Hamilton Clements Collection.

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11. Three candlesticks: first quarter of eighteenth century. Ht. of central piece $7\frac{3}{4}$ in. (a) and (c) from George F. Berney Collection; (b) from Joseph Bles Collection.

12. Mammoth goblet engraved on the wheel with equestrian portrait of William III and Williamite inscription. Originally in the possession of Archbishop Cobbe, of Dublin. Ht. 12 in.

13. Tall glass with enamel-twist stem, perhaps a master glass from a set. About 1760-70. Ht. $12\frac{1}{4}$ in.

14. Three light-baluster glasses: (a) probably Dutch, engraved in Holland with coat-of-arms and inscription VIVAT STAD HAOUDER. ADMIRAAL CAPITEIN GENERAAL OVER DE 7 PROVINTSEN; middle of eighteenth century; (b) and (c) probably Newcastle glasses, the latter perhaps engraved in Holland; about 1760. Ht. of (b) 8 in.

15. Three ale-glasses, engraved on the wheel with the hops and barley motif: (a) with cut stem, about 1760; (b) with air-twist stem, about 1750; (c) with rib-moulded bowl and enamel twist stem, about 1760-70. Ht. of (b) $7\frac{7}{8}$ in.

16. Three glasses of 'Amen' type, engraved with the diamond-point: (a) with verses beginning 'God Save the King I pray'

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and 'God Bliss the Prince of Wales', and inscription 'To the Increase of the Royal Family'; (b) with crown and cipher JR intertwined with the figure 8 (for 'James Rex VIII'), and inscription 'Send Him soon home To Holyruood House; And that no sooner Than I do Wish Vive La Roy' (*sic*); (c) with complete Jacobite hymn (of 4 verses) and inscription 'To His Royal Highness/PRINCE HENRY/DUKE OF/Albany & York', dated '6 March 1725'. All about 1749. Ht. of (b) 9½ in., (a) and (b) from the Hamilton Clements Collection.

17. Five Jacobite glasses, engraved on the wheel: (a) with rose and two buds, inscribed 'Reddite Cujus est Cuique Suum'; (b) with portrait of the Young Pretender flanked by rose and thistle, and inscription CAROLUS; (c) with 8-petalled rose and two buds on broken stalks, inscribed CHARLES – YE GREAT – YE BRAVE – THE JUST AND GOOD, BRITTANIAS – PRINCE YE NOBLEST – OF HER – BLD THY – GLORIOUS – FEATS – YE WORLD – MAY PR$^{M}_{O}$ BRITTANIAS GLORY AND BRITTAN

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SHAME. From Oxburgh Hall; (c) with oakleaf and rose and two buds, inscribed 'Reddas Incolum$^{m}_{e}$'. Ht. of (c) 9½ in. All from the Hamilton Clements Collection.

18. Pair of cut candlesticks. About 1770. Ht. 14½ in. From the Hamilton Clements Collection.

19. William and Mary goblet, engraved on the wheel. Portraits of the King and his Queen, inscribed: THE GLORIOUS & IMMORTALL MEMORY OF KING WILLIAM III, AND, HIS QUEEN MARY. About 1720. Ht. 9⅞ in. From the Hamilton Clements Collection.

20. Three loyalist glasses, engraved on the wheel: (a) with equestrian figure of King William III, inscribed THE GLORIOUS MEMORY OF KING WILLIAM III. BOYNE 1st JULY 1690; (b) with equestrian figure of Frederick the Great, inscribed FREDERIC REX. AGED 47:1757: GOD.BLESS.THE.KING.OF.PRUSSIA. From the Grant Francis Collection; (c) with the Westphalian horse, inscribed AUREA LIBERTAS; about 1720–30. From the Hamilton Clements Collection. Ht. of (b) 8 in.

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The photographs illustrating this article are by A. C. Cooper of London.

Nineteenth Centu

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How young is an art-historian? THE CONNOISSEUR answers this question by publishing this article by an Eton boy. He is the son of parents who are themselves distinguished art-historians, both of whom contribute to this issue. Scottish Postscript: *Following recent research, all known facts about nineteenth-century tartan objects, as opposed to wooden snuff-boxes, are contained in this article. And a special exhibition devoted to them is being staged at the Museum of Antiquities, Edinburgh, in collaboration with Nicholas Talbot Rice, during the Christmas school holidays.*—EDITOR.

TOWARDS the end of the eighteenth century the unusual craft of box making, and more particularly of snuff-box making, developed in Scotland. It originated in Laurencekirk and then spread to Ayrshire, where Mauchline became the main centre, though Cumnock and Auchinleck likewise became important places of manufacture. The boxes were made of plane or sycamore wood and the earliest boxes were decorated with painted scrolled designs very like those which are found on silver and niello or gold and enamel snuff-boxes of Italian or French make. Perhaps a box of this type, brought home to Scotland by a young man returning from a journey to the Continent, may have been used as a model by the earliest Ayrshire craftsmen. However, these designs cannot have proved very popular; for soon they were replaced by pale-coloured striped ones, and shortly after the sides of the boxes were either varnished and the lids decorated with a picture drawn in black of a sporting or comic subject: or the sides were painted in a check or striped pattern and the lids decorated with a picture painted in oils. The boxes were then varnished, this process taking several weeks; since as many as thirty coats of spirit varnish or fifteen of copal were applied before the box was ready for polishing with a flint. One set of workers made the boxes, another decorated them, whilst the women and children varnished and polished them. At the industry's height—that is to say from about 1800 to 1830—skilled box makers could earn £1 1s. a week, the artists as much as £2 2s., varnishers 12s. and children about 2s. Twenty-five shillings worth of wood produced £3,000 worth of boxes. The average output was of fifty-two dozen boxes a week, and in 1825 the industry brought in £6,000 a year, though by 1837 it had fallen to £1,600.

This early trade was mainly one of snuff-boxes and the most interesting thing about them, whether they belong to an early or a late Victorian date, lies in their lids, since many are mounted on what is now known as a Mauchline hinge. This hinge is made

1. Early tartan snuff-box with pale green ground with white and dark green stripes, decorated with a floral pattern. By courtesy of the Marquess of Bute.

2. Snuff-box with a picture of Tam O'Shanter and Souter Johnny on early tartan base. Signed J. and G. McKie, Auchinleck. The Marquess of Bute.

3. Tartan snuff-box bearing the arms of the Earl of Loudon (subsidiary title, Baron Tarrinzean and Mauchline). Signed John Smith, Mauchline. 3 in. long, 1 in. deep, 1.5 in. wide. By courtesy of the Royal Scottish Museum, Edinburgh.

4. Snuff-box with hunting scene by Alken. Signed John Smith, Mauchline. The Marquess of Bute.

artan Keepsakes

NICHOLAS TALBOT RICE

of wood and its appearance is difficult to account for because it seems identical to the wooden hinges which are to be found on the beautiful wooden boxes produced by the peasant craftsmen of Russia. Some people have, therefore, thought that the Scottish craftsmen acquired the knack of making hinges of this type from the Russians who accompanied the Tsar Alexander I of Russia, as members of his bodyguard and as retainers and courtiers when he visited the Duke of Atholl and Blair Atholl, in 1814. This, however, is hardly likely for the earlier boxes date from before this visit. The Scottish craftsmen described this hinge as 'the invisible wooden hinge' and an obituary notice in *The Edinburgh Advertiser* (April 30th, 1819) on the legless, bedridden clockmaker, James Sandy, states that 'he was the first who made the wooden jointed snuff boxes called Laurencekirk boxes, some of which fabricated by this self-taught artist were purchased and sent as presents to the Royal Family'. Fraser, in his *History of Laurencekirk* (published 1880), however, ascribes the invention of the wooden hinge and pin on which it was fitted to Charles Stiven, who set up as snuff-box maker in Laurencekirk, in 1783. Warwick's *History of Cumnock* (published 1899), asserts that, in 1837, a native of Auchinleck introduced the Laurencekirk craft of snuff-box making from Laurencekirk to Cumnock as well as to his native town, and that Mauchline quickly became the most important centre of production. This writer traces the wooden hinge to William Crawford, an apprentice to a gunsmith and clockmaker, who was asked by Sir Alexander Boswell to repair a snuff-box belonging to a French guest of his. In his efforts to repair the box, Crawford invented the hinge and, abandoning his training, set up as a box maker.

It was early in the nineteenth century that an Act of Parliament repealing the prohibition placed in 1746 on the use of tartans, though passed as far back as 1782, began to make itself felt in the reappearance of tartan decorations. With the growth of the Scottish Romantic Movement a delight in all things Scottish was awakened; first by the Waverley novels, the earliest of which was published in July, 1814, then by George IV's liking for the kilt. This was so great that he had himself painted wearing one. Tartans, thereafter, became fashionable. This taste was further encouraged by the interest which Queen Victoria and her husband took in them. According to Lytton Strachey, at Balmoral, into which the Queen moved in the eighteen-fifties, 'the Balmoral tartan, with a white stripe, designed by the Queen was to be seen in every room; there were tartan curtains, and tartan chair covers, and even tartan linoleums. Occasionally, the

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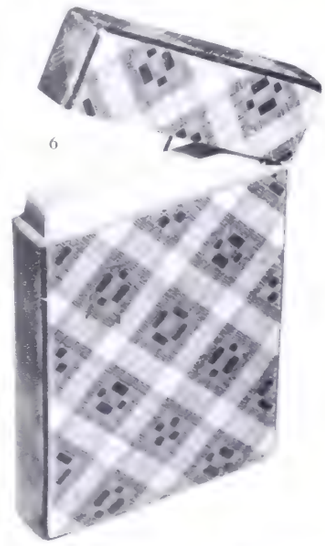

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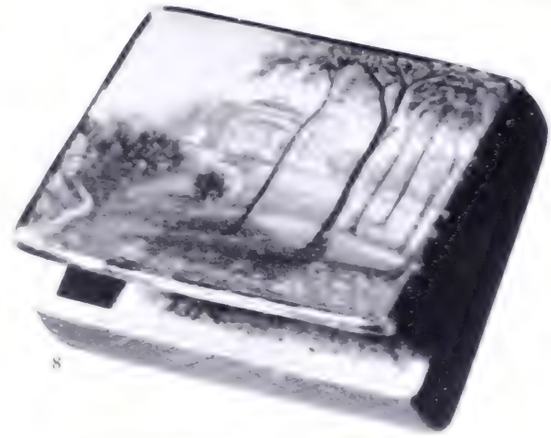

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5. Snuff-box with the very popular picture of peasant girls. The Marquess of Bute.

6. Card case in early tartan, white ground with pale green yellow and pink stripes. Length 3.1 in. By courtesy of Lady Saye and Sele.

7. Snuff-box showing Queen Victoria seated on throne-like chair, with the crown and sceptre beside her. Perhaps a coronation piece? The Marquess of Bute.

8. Snuff-box carrying a picture of Montgomerie Castle. Signed John Smith, Mauchline. Author's collection.

9. Inside of snuff-box illustrating Mauchline hinge and maker's signature. Author's collection.

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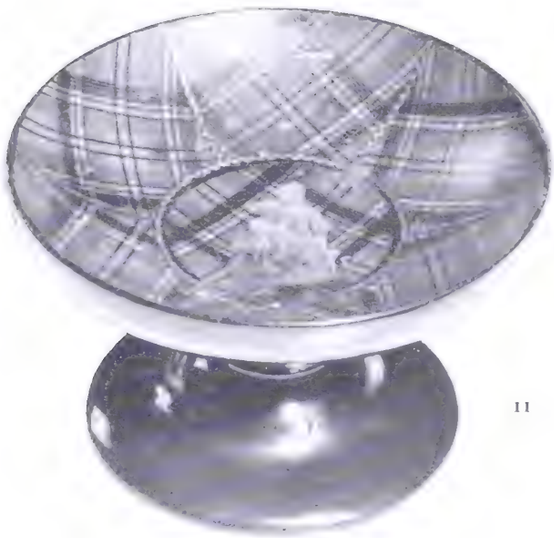

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10. Sewing case with partitions for needles, thimble and four cotton reels. It has four ivory 'eyes' for the cotton to pass through. Marked McKenzie tartan. Signed John Smith, Mauchline. Lady Saye and Sele.

11. Papier mâché dish with a picture of Queen Victoria. Marked Prince Charlie tartan. Author's collection.

12. Card case with eight pockets. Marked Caledonia. Author's collection.

13. Bell-shaped matchbox. Marked Leslie tartan. From the author's collection.

14. Spill holder tooled in gold. Height 5.1 in. Marked Prince Charlie tartan. Lady Saye and Sele.

15. Darning egg tooled with gold. Author's collection.

16. Pin cushion marked McLean tartan. Author's collection.

Royal Stuart tartan appeared, for Her Majesty always maintained that she was an ardent Jacobite'.

The snuff-box makers of Laurencekirk and Ayrshire were quick to take advantage of the new fashion and to start making tartan snuff-boxes in place of those of the earlier types. The finest of the new boxes had three sides of tartan, but the lid was usually entirely covered with a picture, either a hunting scene, or a landscape, a picture of the Queen, or of a particular house or of a coat of arms. Macnee, later to become an honoured member of the Scottish Royal Academy, was apprenticed at the age of nineteen to the boxmaker, Adam Crighton. Horatio MacCulloch, who later acquired fame as a landscape painter, likewise earned his living for a time painting box lids: and so, too, prior to his departure for Italy in 1833, did William Leighton Leitch, who was eventually to give Queen Victoria and her children lessons in painting. After about 1840 a smaller, black and white picture or a copy of a 'penny red' stamp decorated the centre of the object, whilst later ones had no picture and were entirely covered in tartan.

Some objects bear their maker's name. In Laurencekirk, Charles Stiven and his son, Alexander, eventually founded the firm known as Stiven and Son. As Charles Stiven also helped to run the Defiance stage coach, his tartan objects became well-known; for he set up a shop at the coach's stop in Laurencekirk and kept it plentifully stocked, carrying on a lively trade with the passengers. It was owing to Sir John Gladstone's interest in his products that he became appointed Box Maker to Her Majesty. Stiven eventually had to compete in Laurencekirk with two of his former apprentices, who both set up similar workshops. The one, Robert Macdonald, married Stiven's daughter, but neither he nor his rival in trade, William Milne, continued long in business.

At Mauchline the Smiths were the most important makers, John Smith especially so. He often stamped his name inside his snuff-boxes, on their tinfoil linings, and also continued to sign his later tartan objects. He was fond of using sporting pictures, especially those by Alken. His relative, Andrew Smith, likewise signed some of his boxes. Other early makers to sign their boxes were J. and G. Mackie of Auchinleck who liked using subjects from Burns as illustrations for his snuff-box lids; W. Johnstone of Auchinleck; James McGregor of Mauchline; Dunlop of Cumnock; Adam and Peter Crighton of Cumnock; also Alexander Lammie of Cumnock (who was fond of hunting scenes, especially so when by Sir Daniel Macnee or W. Leitch). Other known makers were George Crawford, George Buchanan

and James Drummond. But, with the exception of the Smiths, only the last three were still in the trade after 1843.

The trade in snuff-boxes declined in the 1840's, when snuff taking decreased. Yet the popularity of tartan keepsakes remained as strong as ever, so that, in 1850, the younger members of the Smith family tried to take advantage of this by slightly altering the character of their work and abandoning the production of snuff-boxes in favour of tartan keepsakes. In 1850 two of them William and Andrew Smith published a book the title page of which read 'The Authenticated Tartans and Clans and Families of Scotland painted by Machinery, by W. and A. Smith, Scotch snuff-box makers, Mauchline, Ayrshire. Printed in Ayr by MacCormack and Gimmel'.

The majority of the small tartan objects with which this article is mainly associated are of somewhat later date than the first of the snuff-boxes, since the earliest belong to about 1840. They continued to be made of sycamore or plane wood and were covered on the outside with tartans produced by machinery in accordance with the methods worked out by the Smiths of Mauchline, the name of the clan's tartan being often stamped on them in gold lettering on a black ground. Sometimes, however, the objects were made in papier mâché, and in both cases the earlier examples are tooled with a delicate gold design. All served as admirable keepsakes. The later ones sometimes had a transfer picture of the place concerned, notably some napkin rings of the McBeth tartan, where there is a transfer of Birnam wood. Birnam occurs in Shakespeare's play of Macbeth:

> 'Siward, "What wood is this before us?"
> Menteith, "The wood of Birnam."'

At this time some sixty people were employed in Mauchline alone in producing these tartan objects. The majority thus date from 1840, when snuff taking began to fall out of fashion, till the 1890's, when the industry died out, though certain individual craftsmen, particularly some old inhabitants of Cumnock, continued to make an occasional object till the 1930's. The most interesting objects were produced between about 1870 and 1890. They include articles of very various types of which the match boxes, fitted work boxes, jewel boxes, spill holders, smelling salt holders, paper clips, paper knives, blotters, rulers, pens and pencil holders, string boxes, egg cups, spectacle and visiting card cases, hat pin and pin cushions, darning outfits, needle cases, wool holders, match holders and match boxes. The latter are by far the most intriguing, being either cylindrical or bell shaped, or again either book shaped or in the form of an egg or a candlestick. In the first two instances the boxes are surmounted by a little ivory match-holder, its hole just large enough to hold a wax match firmly so that it could be lit by pulling between a folded bit of emery paper and also used to melt sealing wax. The wool holders are also ingenious; they are ball shaped, with a string threaded through two holes at either side of the upper half, so as to hang on the arm whilst in use, the wool emerging from a hole placed in the centre of the top.

The later objects generally take the form of small dishes, inkstand holders, napkin rings, pin cushions, umbrella-handles, pin-cases, picnic glass holders, paper knives, powder boxes, egg timers, wool bobbins and money boxes. A certain S. Thomas made needle cases for his needles. Sometimes these were made in the shape of Sheraton knife boxes, although they were, of course, very much smaller in size. The visiting-card cases now took the form of a very tall, narrow box in opposition to those of the early period, which were small boxes. When opened, these disclosed fan-shaped pockets in which one put cards. Hutton and Co. also made tape drums for 'Medlock Rolled Tape'. The drums 'contain about 40 yards of various widths of the best tape' as one inscription on the bottom of the drum records. These later objects are shinier in appearance than the early ones, and the wood is often of inferior quality. They were never tooled in gold, though they often bear the name of the clan's tartan in gold lettering, as in the earlier examples.

In the 1930's these charming little objects began to attract the attention of American visitors to Great Britain, and an enormous number of them were taken back to America, where there are several collections of them, as souvenirs. In these the objects date mostly from the earlier period and fine examples are now becoming difficult to find over here. Notable collections of these charming little objects exist in Britain, probably the most important ones being the magnificent snuff-box collection belonging to the Marquess of Bute and the tartan objects of all sorts in the collection of Lady Saye and Sele.

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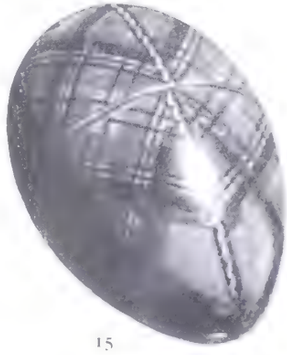

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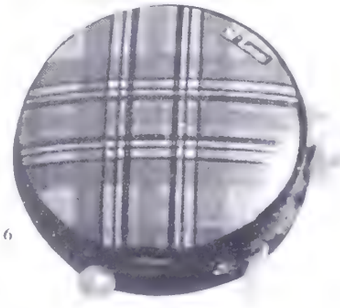

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The Armorial Services of th

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tt Family

BY JAMES TUDOR-CRAIG

In presenting this article, The Connoisseur *again returns to heraldry, a specialist subject with which it has dealt informatively in the past. Mr. Tudor-Craig, who now takes the place of the late Dr. Charles Beard as our contributor on heraldic matters, is able to deal with a limited number of heraldic enquiries, the charges for which will vary according to the amount of research necessary.*—EDITOR.

THE number of Chinese porcelain services made during the eighteenth century, bearing English or Scottish coats of arms is surprising. Between two and three thousand services are known and the family represented by the coat of arms identified, one family sometimes having had two services within the same generation, such as those made (*c.* 1720) for William Talbot, Bishop of Durham, in 1721, and for his daughter, Catherine, on her marriage to Exton Sayer, sometime Member of Parliament for Tottenham, or those made (*c.* 1730) for the two brothers, George and Thomas Best, the latter a Commodore in the service of the East India Company.

The three services illustrated here, however, are so far unique in that they represent three successive generations of the family of Pitt: Governor Thomas Pitt, his son, Thomas, Lord Londonderry, and his grandson William Pitt, Earl of Chatham.

Thomas Pitt (1653-1726), sometime Member of Parliament for Old Sarum, Governor of Madras and President of Fort St. George from 1697 to 1709, is celebrated for his purchase in India of what subsequently became known as the Pitt diamond: a portrait by Kneller shows Pitt wearing the diamond in his hat. In 1717 he sold the diamond, which, after cutting, weighed 136 carats, to the French regent for £135,000 when it later became one of the State Jewels of France. Pitt left India for good in 1709 and on his return to England purchased the property of Swallowfield in Berkshire, where he died in 1726. The service is decorated in 'Imari' and compares with the later service made for James Craggs (1686-1721), Secretary of State to George I in 1718.

Governor Pitt's second son, also Thomas, a Colonel in the Horse Guards and Member of Parliament for Wilton 1713-27, married in 1716, Frances, daughter and co-heir of Robert Ridgeway, Earl of Londonderry, and in consequence of that marriage was, in 1719, created Baron Londonderry and seven years later, Earl of Londonderry, both in the Peerage of Ireland. He died in 1729. His service, decorated in gold, with the Baron's coronet above the shield, would thus have been made for him before he received his Earldom and dates about 1720.

William Pitt (1708-1778), Earl of Chatham in 1766—of whom his grandfather wrote in 1724, 'he is a hopeful lad, and doubt not he will answer his friends' expectation'—was the second son of Robert of Boconnoc, Co. Cornwall, the eldest son of the Governor, who had purchased that estate in 1717. He married in 1754, Hester, only daughter of Richard Grenville of Wotton, Co. Buckingham. She, doubtless in consideration of her husband's political services and his own desire to remain a commoner, was created Baroness Chatham in 1761. And on the service, made about 1773, and presented to Pitt by John Bradby Blake, the Agent of the East India Company at Calcutta, both coronets are shown side by side: hers, as a Baroness, above the arms of Grenville, and his, as an Earl, above the arms of Pitt.

1. Dish from the service made for William Pitt, Earl of Chatham, *c.* **1773. Ch'ien Lung.**

2. Plate from the service made for Governor Pitt, *c.* **1700. K'ang Hsi.**

3. Plate from the service made for Thomas Pitt, Earl of Londonderry, *c.* **1720. K'ang Hsi.**

4. Bowl and Cover from the service made for James Craggs, *c.* **1715. K'ang Hsi.**

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The Connoisseur's Diary

The Arts in Augustan England : Rural Industry
Providence and the Fine Arts : A Gold Snuff-box

AS part of the 'Celebrations of the Arts of the Augustan Age' organised by the Bluecoat Society of Arts with a grant from the Calouste Gulbenkian Foundation, a small exhibition of paintings and portrait busts has recently been held at the Walker Art Gallery, Liverpool. Although it contained no more than 63 works, few of which were previously unknown, this exhibition was of considerable interest, for it presented a carefully selected survey of the history of English painting and portrait sculpture from 1700 to 1750. Its didactic purpose was stressed by a well-documented catalogue.

This exhibition served to remind one yet again that the first half of the eighteenth century was a golden age in the history of all English arts save that of painting. Portraits of John Gay by William Aikman, Joseph Addison by Kneller, William Congreve by a follower of Kneller, Sir John Vanbrugh, Sir Richard Steele and Lady Mary Wortley Montagu by the elder Jonathan Richardson, Samuel Richardson by Joseph Highmore (the little-known quarter-length in the possession of the Stationers' Company), and busts of Alexander Pope and Jonathan Swift by Roubiliac, testify to the literary distinction of the period.

Likenesses of Lord Burlington by Knapton, William Kent by Benedetto Luti and the bust of James Gibbs by Rysbrack remind one that this was also one of the great ages in the history of English architecture. Moreover, paintings by Gravelot, Mercier, Marco Ricci and J. B. Vanloo, no less than Roubiliac's masterly bust of Handel are evidence enough to show that English patronage attracted artists of all types to its shores. And in the presence of portraits of the Duke of Marlborough and Sir Robert Walpole, one can hardly fail to remember in what a blaze of military glory the century opened and that the whole period was a time of steadily increasing material prosperity which saw the firm establishment of the 'Illustrious House of *Hannover* and Protestant Succession' and the crystallization of English Parliamentary system. But as for the paintings! Horace Walpole was surely right when he declared that at the accession of George I 'the arts were sunk to their lowest ebb in Britain'.

Brooking: Marine Painter

Among the several pictures in this exhibition relatively few stood out as works of more than antiquarian interest. A couple of sketches by Thornhill—from All Souls College, Oxford—are lit by the dying embers of the European baroque style, and three of Kneller's later portraits are painted with a certain bravura. Two sea-pieces by Charles Brooking—from the collections of Sir Bruce Ingram and Mrs. Phyllis A. Watson—showed that we were deprived of a potentially excellent marine painter by the untimely death of this artist. Four landscapes by John Wooton, one with the portly figure of Sir Robert Walpole dressed for the chase, and a view of Westcombe House, Blackheath, revealed that the English tradition of landscape painting was already burgeoning before 1750 though it did not flower until the second half of the century. Moreover, a number of artists who were destined to find themselves after the turn of the century—Allan Ramsay, Joseph Highmore, and the charming if slender talented Arthur Devis—were also represented in the exhibition. But the only English artist of the early eighteenth century who stands forth as a truly great painter in his own right is, of course, Hogarth. He was represented at Liverpool by five paintings which included the ranting and, be it said, slightly coarse, *David Garrick as Richard III* recently acquired by the Walker Art Gallery.

In contrast with the paintings, the portrait busts included in this exhibition were all of excellent quality and served as a reminder that two of the ablest European sculptors of the age chose to work in England. Roubiliac and Rysbrack were both well represented by carvings which demonstrated their curiously divergent styles—the former so gaily rococo and the latter so gravely classical. Nor was the third of the trio of foreign sculptors, Peter Scheemakers, forgotten, though unfortunately he was represented by his bust of William Harvey instead of one of his more telling portraits of his contemporaries. The eight busts in the exhibition made a brave showing even if they demonstrated how much better these inquiline sculptors appreciated the spirit of England's Augustan Age than any native artist.

Training Furniture Craftsmen

READERS of this page may recall that about two years ago a workshop was set up by the Rural Industries Bureau on Wimbledon Common (35 Camp Road, London, S.W.19) to repair

Sebastiano Ricci (1659-1734). 'The Finding of Moses'. This picture, which in composition is so strongly reminiscent of Veronese, has recently been acquired by The National Gallery of Victoria, Australia, through the Felton Bequest from Messrs. Colnaghi's of London. It was formerly in the Francis Stonor Collection. It is comparable in size to Melbourne's other notable settecento painting: Tiepolo's 'Banquet of Cleopatra', which appeared in the 1954/55 Winter Exhibition at Burlington House.

JAN WYNANTS (C. 1630-1684). *LANDSCAPE WITH HERDSMEN AND OTHER FIGURES.* CANVAS, 35 × 41½ INCHES, SIGNED. FORMERLY IN THE COLLECTION OF MRS. MAUDE BARCHARD.

In the possession of the Leger Galleries, 13 Old Bond Street, London, W.1., and 13, Rue de la Rosière, Brussels

THOMAS GAINSBOROUGH, R.A. (1727–1788). *PORTRAIT OF MRS. KILDEBEE (NÉE WAYTH)*. A PARTICULARLY PLEASING WORK EXECUTED DURING GAINSBOROUGH'S 'BLUE' PERIOD. CANVAS, 29½ × 24½ INCHES.

Collection of Admiral Spencer de Horsey, 1929; Collection Senator E. A. McGuire.
Exhibited Bath Art Treasures Exhibition 1958.
See E. K. Waterhouse's *Check List of Portraits by Thomas Gainsborough*, Walpole Society, 1953, page 63.

In the possession of, and for sale by, Messrs. G. Oliver & Sons, St. Catherine's House, Portsmouth Road, Guildford.

furniture in the museum category of importance, for which grants are made by the Historic Buildings Councils of England, Wales and Scotland. This work is carried out under the supervision of Mr. Ralph Edwards, formerly Keeper of the Department of Woodwork in the Victoria and Albert Museum. Courses of instruction in the many aspects of restoration are also provided for rural furniture makers.

Since the workshop was established, a number of rural furniture makers have been trained and a considerable quantity of fine furniture has been dealt with at Wimbledon: in some cases with the result that the original character of the piece, largely obscured by incompetent treatment in the nineteenth century, has again been completely revealed. One outstanding instance is that the Bureau restored with conspicuous success an apparently unique oak inlaid 'altar table' from Norton Conyers, near Ripon. This table, probably dating from about the middle of Elizabeth I's reign, is lavishly inlaid in various woods with floral ornament, masks and inscriptions, in style bearing some resemblance to the decoration on the celebrated chest in Southwark Cathedral. After completion of the work the table was for several months, lent by the owner, Sir Richard Norton, to the Victoria and Albert Museum.

While the workshop was established primarily for instruction and for the repair of furniture under the terms of the Historic Buildings Councils' Act, its facilities have already been extensively used by the National Trust. These facilities can also be made available to owners of valuable furniture not in receipt of grants, and also to museums which have no craftsmen on their staffs able to undertake the work. This is a service which is worth knowing about, and which is certain to be even more widely used in course of time.

Tate Catalogues

OF the making of books about William Blake there seems to be no end, and the perusal of most of them is a weariness of the flesh. Poet, mystic, reformer, artist, he has attracted the notice of every type of writer from the soberest of *kunstforschers* to the most dithyrambic of *belles-lettrists*. The present volume (which is said to be the first of a new series of Tate Gallery catalogues) is, however, wholly admirable. It is entitled *The Works of William Blake in the Tate Gallery* (published by the Tate Gallery and distributed by William Heinemann Ltd., price 20s. 0d. net) and consists of a brief account of the formation of the Blake Collection in the Gallery by Sir John Rothenstein, an essay on the art of William Blake by Sir Anthony Blunt and an exhaustive catalogue by Mr. Martin Butlin. Sir Anthony Blunt's contribution is somewhat in the nature of a bi-centenary essay which deals as much with works outside the Tate Gallery collection as those in it. This is, of course, essential if he is to capture the spirit of an artist as elusive as Blake. The essay forms an excellent introduction to the study of Blake's complete graphic *œuvre*. High praise must also be accorded to Mr. Butlin's catalogue of the eighty-two paintings in watercolour and tempera, monotypes and drawings by, or attributed to, William Blake and the four drawings attributed to his brother. As is well known, the drawings in the collection range from the very early *Penance of Jane Shore* of about 1779 to the illustrations to the *Divine Comedy* which the artist left unfinished on his death in 1827. The book is illustrated with sixty-nine monochrome and five colour-plates.

According to the advertisement on the dust jacket, this volume is 'one of the series of detailed Tate Galley catalogues'. Good news, indeed! The lack of a full catalogue of the National Collection of British art has for long been felt little short of a disgrace. But it would be interesting to know if the forthcoming volumes are to be planned on the same lavish scale as the present, and if they will eventually cover the whole collection? It is much to be hoped that the new catalogues will all be as thorough as Mr. Butlin's, though many will feel that they can dispense with the dubious luxury of colour-plates if the price of each volume can thereby be reduced.

'Madonna and Child with Angels', a rich and beautifully executed needlework picture by Lydia Fraser. See story 'Needlework Gems'.

Needlework Gems

AN unusually well-written account of an exhibition of art, which appeared in the *Kensington News and West London Times*, first drew me to the work of Lydia Fraser. The account of it had been written by staff writer Michael Travers: and his description of Miss Fraser's remarkable 'pictures', made in embroidery, appliqué and collage, as being gem-like in quality and altogether unusual was in every way justified. Her pictures were described as being 'almost Byzantine miniatures—like a voice of hope and religious faith crying out from the wilderness of modern art'. They are precisely this.

Miss Fraser has a wonderfully refreshing outlook towards modern art. She believes that artists *must* turn back and look to the past for inspiration. She does not advocate returning to first principles and to producing crude, primitive, semi-infantile art. Instead she looks towards the early Italian and later Byzantine schools and to the reproduction of the 'intelligent' human race.

What is most striking about Miss Fraser's beautifully executed pictures is the technique which she employs in their composition. A careful use of gold and silver thread gives an immense richness to a comparatively small subject. Each is executed with extraordinary skilful attention to small details, as can be seen from one example of her work seen on this page. In Miss Fraser's exhibition were four *Seasons*. But all her other subjects had carefully planned religious themes which were as wholly satisfying as they were in themselves little gems of needlework. Miss Fraser's address: 24 Westbourne Park Road, London, W.2.

Toys and Table Games

NOW on exhibition, until March 5, at the Victoria and Albert Museum is an exhibition of parlour games made for children in the eighteenth and nineteenth centuries. With the exception of one or two fragile masterpieces of craftsmanship, such as the clockwork locomotive with its tender and passenger-coach, and the somersaulting dolls, both German of the mid-nineteenth century, the majority of these games are intellectual exercises. In fact an educational purpose lies behind even the more unassuming pastimes. It appears in the earliest stages with the spelling alphabets and building-blocks for very small children, and continues through to the table-games designed to inculcate geographical and historical facts by means of ingenious visual associations.

There is an exceptional musical game of 1801, whereby children could, if they tried, acquire the rudiments of notation. Other games such as the *New Game of Emulation*, lent a certain charm to the kind of morality that was taught more dogmatically to poorer children in the Sunday Schools, from the late eighteenth century onwards. If children were encouraged sometimes to cultivate rather too much caste-consciousness, as in *Every Man to His Station*, or *The Ranks of the Female Sex*, they were seldom if ever incited to flippancy, or to the kind of brutality that appears in twentieth-century comics.

During the period in question the manufacture of table-games was closely allied to the art of book-illustration through the reproductive medium of engraving, and after 1830 through that of lithography. Some of the vignettes and decorations printed on paper and mounted on linen in the board-games were just as carefully executed as those to be found in popular books of

the same years, the highest standards being maintained by publishers like Robert Sayer of Fleet Street, John Harris of St. Paul's Churchyard and J. & E. Wallis of London and Sidmouth, from about 1770 until 1840. The board-games published by such firms were, on the whole, typical of their age, and in most cases the types were not known before the eighteenth century. But a few games had their origins in earlier periods: dominoes, for instance, appear to have been invented in Italy in the seventeenth century, and the *Game of Goose* is known to have come to England from Florence in 1597.

A Vouet for The National Gallery

THE NATIONAL GALLERY has acquired from Galerie Heim, Paris, a notable seventeenth-century French picture (74⅝ × 58½ inches) which fills a considerable gap in this side of the collection. It is a hitherto unknown work of Simon Vouet, who, after spending some twelve years in Rome in touch with the *avant-garde* movements of his day, was summoned to France by Louis XIII in 1627 and modernized French painting on the grand scale. The Gallery is in a position to represent this artist for the first time thanks to the generosity of Mr. Edgar Ivens, who has provided more than half the purchase price.

The painting shows the figure of Ceres seated in an extensive landscape depicting a harvest. It appears to be the picture of this subject by Vouet which is recorded in 1765 in the Hotel de Bullion in Paris, and it is known that Vouet was under contract to Claude de Bullion, Surintendant des Finances, to paint decorations in his new Parisian residence in 1634, a date which corresponds very well with the style of the painting.

It is accordingly not a cabinet picture but a broadly handled canvas intended to be viewed from a certain distance and relying for its effect on a note a gay artificiality—later to be so typical a trait of the eighteenth century. It is now to be seen in the East Vestibule.

Russian Art and the Royal Academy

This issue is largely Russian in conception. It was always intended that its contents should also include a full account of the Exhibition of Russian Art (from the eighteenth century to 1958, assuming that the pictures and icons sent are as expected) which is the theme of the Winter Exhibition at the Royal Academy of Arts. But as we go to press the first consignment, and still unpacked, had only just arrived from Russia. This exhibition of pre- and post-Revolution Russian art (opening January 3) will therefore appear in our next issue.

Kirkeby Sale: Further Prices

FOR the benefit of the statistically minded, and as a permanent record of the sale, I give a further selection of prices realised at the Arnold Kirkeby sale at Parke-Bernet Galleries held in New York on November 19. Other prices are given on page 254: Utrillo, *Le Lapin Agile* (dollars 28,000); Morisot, *La Mare aux Oies* (31,000); Pissarro, *Vue de Pontoise* (62,500); Signac, *Les Bateaux Pêcheurs* (34,000); Segonzac, *Nature Morte aux Pommes* (30,000); Matisse, *Fleurs et Céramique* (65,000); Bonnard, *Fenêtre Ouverte* (94,000); Vlaminck, *River Scene* (60,000); Rouault, *Crépuscule* (62,000).

An Early Constable

EARLY paintings by great artists are particularly interesting as a key to their subsequent progress, and the one of *Old Hall, East Bergholt, Suffolk*, reveals Constable's approach to landscape in 1801 when he was twenty-five. Granted that the house is a careful rendering of a comparatively new building, the trees, sky and general *mise en scene* express Constable's poetic vision apart from topographical facts. This picture was in the collection of the Misses Gore, direct descendants of Mr. Peter Godfrey, who was owner of the property, and it had remained in the family for over 150 years. That it dates not later than 1801 is proved by a passage in Farington's Diary under date, 13th July of that year: 'Constable called on me & I on him to see a picture, a view of Mr. Read's House near Dedham. It is painted on coloured ground which He has preserved through the blue of his sky as well as clouds . . . He desired me to give him my opinion abt price, & having mentioned 3 guineas I told him He could not ask less than 10 guineas.' John Read, or Reade, was the owner of Old Hall before Mr. Godfrey took possession in 1804. When this picture was on loan to the Victoria and Albert Museum in 1956, an outline sketch of the house and detailed drawing of Elm Trees in Old Hall Park (which are in the Museum's permanent Constable collection) were exhibited at the same time. *View of Old Hall, East Bergholt, Suffolk*, is reproduced in colour in this issue, and the original picture is to be seen at the exhibition of Old Masters of the English and Continental Schools at the Leger Galleries, London.

The Fine Art Business: It can be Hard for Some

MANY members of London's fine art trade have probably never known such prosperity as they find in it at the present time. London, fortunately for them, is the centre of the world's art market. It is efficiently served by the best art auction rooms in the world. To a number of them London was a friendly city of refuge in other, less fortunate, days. The London fine art

Two important items, the property of Mrs. Isobel Drewry of Rainscome Park, Wiltshire, which will be offered for sale at Sotheby's on January 22, 1959. (Left). A 7 in. high Charles II caudle cup and cover, marked on body and cover, maker's mark S.H. linked (possibly Samuel Hood), 1682. (Right). Charles II parcel-gilt cup and cover, 8 in. high, marked on base, bowl, cover and cover-plaque, maker's mark T.M. over a crown, 1669. This piece was formerly in the William Randolph Hearst Collection and was sold at Sotheby's on June 22, 1939 (Lot 49 and illustrated in the catalogue).

Snuff-box of gold enamelled in colours with landscapes, probably German, *c.* 1765, the Interior with portrait of Prince Leopold von Anhalt-Dessau.

trade not only has in its ranks some successful younger men, who have never known it bad, but also a number of new businesses which have accepted London's prosperity since the war.

It hardly seems possible that these and other equally flourishing members of an important calling, or their dependants, could ever be in necessitous circumstances. Yet it has been known in the past that apparently affluent traders have fallen on hard times. That is when the Fine Arts Provident Institution ('The Friendly Society of the Fine Arts Business') has invariably stepped in with timely assistance.

It is clear from the Institution's most recent Report that not nearly enough members of the British fine art trade are supporting the work of the Institution. Those who for lack of knowledge of how membership can benefit them or of the help which they can give to others through their membership should familiarise themselves with Bacon's words: 'I hold every man a debtor to his profession, from the which as men of course do seek to receive countenance and profit, so ought they of duty to endeavour themselves by way of amends to be a help and ornament thereunto.'

At the end of 1957 a number of members of the Institution was 376—302 life and 72 annuals: a figure which represented a slight decrease in membership. Neither were there enough donations to the funds during the same period. This state of affairs is seriously out of tune with the inspiring and eloquent words of Mr. Henry Graves who, when presiding at the Institution's first general meeting at Mr. Leigh Sotheby's Auction Rooms in April, 1843, said: 'If a tradesman is prosperous, greater is the call upon him to come forward and help the needy . . .' This is a note which is a sure guidance to the president today (Mr. J. L. Naimaster) and which has been an inspiration to such past presidents as Sir William Agnew, D. Croal Thomson, L. Martin Leggatt, Lovell W. Vicars, H. W. Bromhead, Percy-Moore Turner and others.

I therefore appeal at this time of Christmas to all those who are unaware of what the F.A.P.I. has to offer and does, to write to the Secretary of the Institution for further information: W. H. Clark, 15 Orange Street, London.

Mr. Spero's Box

A HANDSOME gold snuff-box was regarded in the eighteenth century as the normal tip to be given by princes to those functionaries who had earned some form of gratification, but whose rank was too exalted for them to accept monetary payment. The most frequent recipients of such tips were ambassadors, who in the course of their career were likely to assemble quite a collection of snuff-boxes. Ambassadors sent out from the Court of St. James's in the eighteenth century were particularly fortunate, since, in addition to whatever gifts they might pick up during their period of service, they also received several thousand pounds worth of plate, which they were allowed to retain on the termination of their mission. The advantage of the snuff-box was that it could be converted into its bullion value without loss of face by the recipient, should he prefer ready cash.

Many of the surviving snuff-boxes were presented on historic occasions, but only rarely is their story known. It was not the practice to engrave any presentation inscription on them, presumably for fear of reducing their re-sale value. The enamelled gold snuff-box which forms the subject of this note is exceptional in that its full history has been preserved. It was presented to Sir Charles Cotterell-Dormer, Master of the Ceremonies to George III, by Prince Leopold Friedrich Franz von Anhalt-Dessau in 1767 and the recipient recorded the gift in his diary in the following terms: 'The Prince of Anhalt made me a present of a most magnificent Gold Snuff Box enamelled on the outside with Landscapes; and his picture in Water Colours'. Sir Charles Cotterell-Dormer of Rousham belonged to a family which had held the office of Master of the Ceremonies to the king with few intervals for over a century.

First in the line was Sir Charles Cotterell who, with an interval during the Commonwealth period, held the office continuously from 1641 to 1686, serving Charles I, Charles II and James II. He was succeeded in the office by his son who bore the same name. The latter's son, Sir Clement Cotterell, was appointed Master of the Ceremonies to George II and held the office until his death in [illegible] and passed to his son, Sir Charles Cotterell-Dormer, who was the recipient of the snuff-box illustrated. Sir Clement Cotterell had assumed the additional surname of Dormer in 1741 on inheriting the estate of Rousham, seat of the Dormer family.

The donor of the snuff-box, ruler of the principality of Anhalt-Dessau, was born at Dessau in 1740. Both his father and grandfather had risen high in the Prussian military service and at first he followed in their footsteps. He succeeded his father in 1751 at the age of 11, and at 15 he was serving with the rank of captain in his regiment. He fought under Frederick the Great at Collin but ill-health forced him to abandon a military career. At the age of 18 he took over the government of his principality, but soon decided to undertake a series of tours in order to be better fitted to rule. His first visit was to London, where he devoted himself to a study of industrial technique. In 1765 he undertook the Grand Tour in Italy and returning via Paris he arrived in England again in 1767. It was on this second visit that he gave the snuff-box to George III's Master of the Ceremonies. It is recorded that he stayed some considerable time in England and visited both Scotland and Wales, interesting himself mainly in scientific and industrial progress. His biographer describes him as a great diplomat and philanthropist, his only fault being his excessive weakness for the blandishments of the female sex.

The portrait on the inside of the snuff-box was presumably executed before he set out on the Grand Tour and shows him aged about 25. One can well imagine that this amiable, but weak, character was at the mercy of the ladies of his Court. The box is, as the fortunate Master of the Ceremonies wrote in his diary, a most magnificent one, decorated with finely-stippled enamelled landscapes in rather soft colours. It is unmarked and is not, therefore, likely to be the work of a Paris goldsmith. A box of somewhat similar character in the Victoria and Albert Museum (Jones Collection) is attributed to a Viennese goldsmith. But in view of Prince Leopold's hereditary connections, it seems more likely that he would have patronised a Berlin artist. It is in the possession of Mr. Alfred Spero, 4 Park Mansions Arcade, London, S.W.1.

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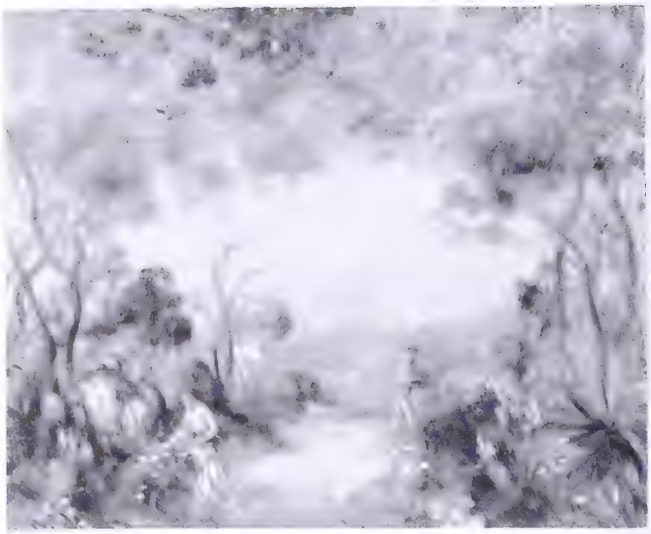

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International Saleroom

PARKE-BERNET 1,548,500 DOLLAR (£553,035) KIRKEBY SALE: 1. Cézanne. 'Garçon Couché', dollars 125,000 (£44,643). 2. Renoir. 'Jardin à Sorrente', dollars 105,000 (£37,500). 3. Modigliani. 'Portrait of a Gentleman', dollars 66,000 (£23,571). 4. Renoir. 'La Couseuse', dollars 87,000 (£31,071). 5. Van Gogh. 'Bateau à l'Amarre', dollars 67,500 (£24,107). 6. Picasso. 'Mother and Child', dollars 152,000 (£54,286). 7. Monet. 'Jean Monet dans son Berceau', dollars 85,000 (£30,357). For other prices see 'The Connoisseur's Diary'.

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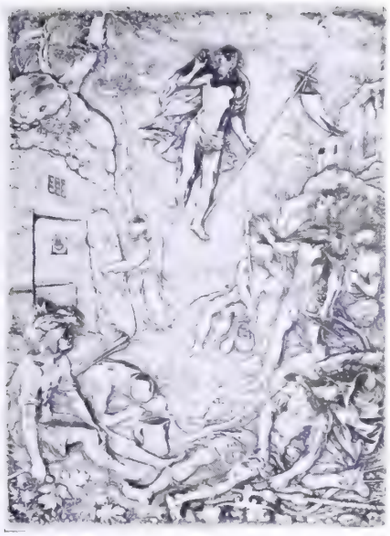

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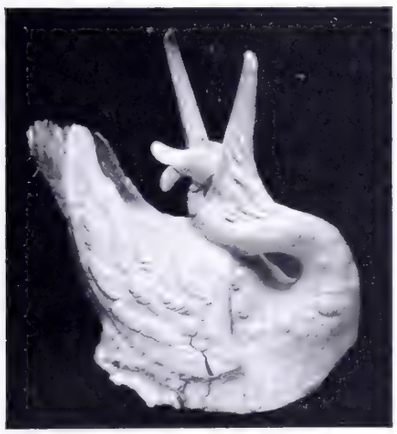

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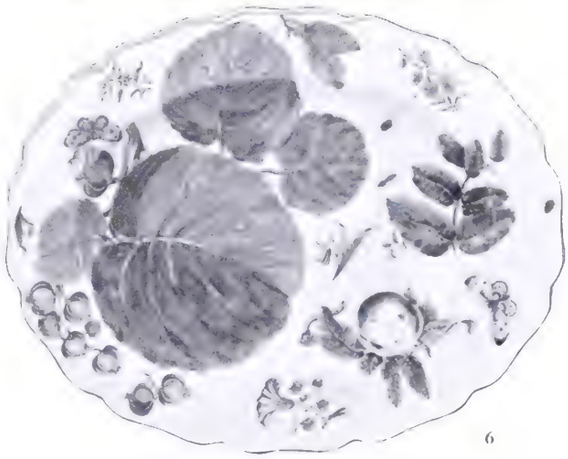
1. Embossed and chased silver plaque, 'The Resurrection', by Paul van Vianen of Utrecht, signed and dated 1605. £2,000 (Sotheby's). 2. Silver soup tureen and stand, mark JFH, 34 cm. high, formerly the property of Tsar Peter III. DM. 2,500 (£214). (Weinmüller, Munich.) 3. George II coffee pot, 8¾ in. high, 1736, by Paul de Lamerie. £1,400 (Sotheby's). 4. Early Meissen, J. J. Kaendler, figure of a pelican, 31 in. high. £2,200. (Sotheby's). 5. Sir A. van Dyck. 'Mary Villiers, Duchess of Lennox and Richmond', canvas, 205 × 120 in. Swedish crowns 86,000 (£5,985) (Bukowski, Stockholm.) 6. Chelsea 'Hans Sloane' oval dish, 16¾ in., red anchor mark. £560 (Sotheby's). 7. Chagall. 'The Cellist'. Dutch guilders 118,000 (£12,000). (Paul Brandt, Amsterdam.) 8. Louis XV marquetry small writing table, by Pierre Pioniez, 19¾ in. wide. £4,410 (Christie's). In the same sale was the superb 31¼ in. wide Louis XV marquetry table à dessus coutissant, by J-F Oeben (illustrated in 'The Connoisseur' in June, 1907) sold for £35,700.



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International Saleroom

1. Charles II oval, $7\frac{3}{4}$ in. wide sugar-casket, maker's mark BB a crescent below (Christie's). 2. Eighteenth-century diamond tiara and aigrette, sold separately: £6,500 and £2,400 respectively (Christie's). 3. Triple Unite, obv., 1644, Oxford Mint. £340 (Glendining). 4. Joseph Wright of Derby, A.R.A. 'A View of Chatsworth', 39 × 50 in. £651 (Christie's). 5. John Feary. 'A View of the Thames and Greenwich', panel, 27 × 48 in. £2,310 (Christie's). 6. El Greco. 'St. Philip', $24\frac{1}{2}$ × $19\frac{3}{4}$ in. £7,000 (Sotheby's). 7. Battista Naldini. Drawing, 'Study of a Seated Youth', $15\frac{3}{4}$ × $10\frac{3}{8}$ in. £577 (Skippe Collection, Christie's). 8. Annibale Carracci. Drawing, 'Study from the Nude', $19\frac{1}{4}$ × $12\frac{3}{4}$ in. £136 (Skippe Collection, Christie's). 9. Small ($27\frac{1}{2}$ in. wide, 45 in. high) marquetry secretaire à rideaux, by R.V.L.C. £12,075 (Llangattock Sale, Christie's).

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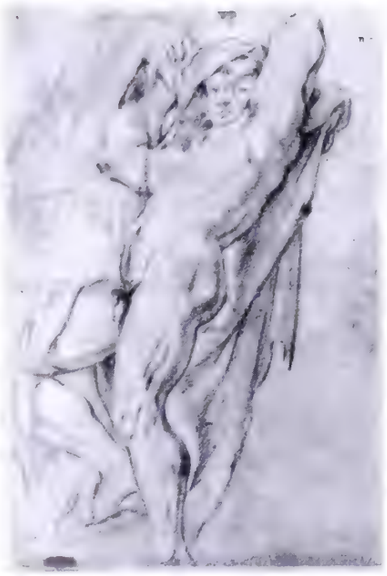

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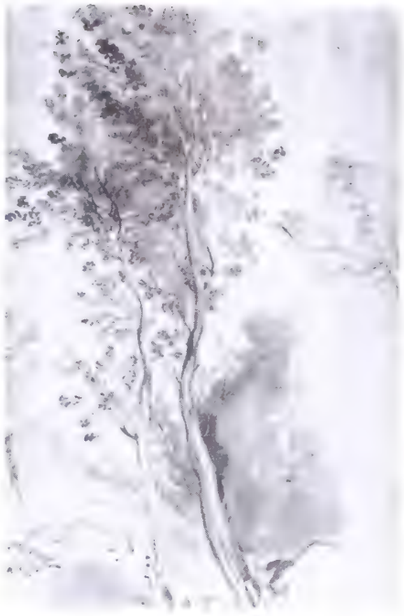

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1. Goya. 'Portrait of a Lady', 33 × 19¼ in. £2,200 (Sotheby's). 2. Federico Barocci. 'Study of Trees', brush drawing, 16 × 10⅜ in. £3,465 (Skippe Collection, Christie's). 3. Albrecht Dürer. 'Studies of Two Horsemen', pen and brown wash, 5⅛ × 4¾ in. £4,200 (Skippe Collection, Christie's). 4. Francesco Cossa. 'Venus embracing Cupid at the Forge of Vulcan', pen and brown ink, 11 × 15⅞ in. £8,400 (Skippe Collection, Christie's). 5. Early Queen Anne Chester chocolate pot, 7½ in. high, by Peter Pemberton. £1,200 (Sotheby's). 6. Chelsea, red anchor mark, 12½ in., botanical dish. £500 (Sotheby's).

International Saleroom

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IN THE GALLERIES

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1. William van de Velde. 'The Dutch Fleet', canvas $44\frac{7}{8} \times 66\frac{3}{4}$ in., signed and dated 1665. Wildenstein Galleries, 147 New Bond Street, London. 2. Peter de Wint. 'Minehead', watercolour, $17\frac{1}{4} \times 28\frac{1}{2}$ in. Fine Art Society, 148 New Bond Street. 3. J. F. van Bloemen, called Orizonte. Canvas, 59 × 68 in. Hazlitt Galleries, 4 Ryder Street, London, S.W.1. 4. James Tissot. 'Reflections', canvas, $19\frac{3}{4} \times 25\frac{1}{2}$ in. Newman Galleries, 43a Duke Street, London, S.W.1. 5. Francisco Goya. 'Buffoon'. Lavis drawing-china ink, 21 × 13 cm., sold in Bordeaux after the death of the artist in 1828. O'Hana Galleries, 13 Carlos Place, London, W.1. 6. Van Dyck. 'Christ blessing the Universe', canvas, $25\frac{1}{4} \times 19$ in. Roland, Browse and Delbanco, Cork Street, London, W.1.

CONTRIBUTED BY ADRIAN BURY

Round about the Galleries

That Christmas Present

PUBLIC interest in the matter of art has been so stimulated since the war, what with the increasing number of books on the subject and the fact that so many more amateurs are trying to paint, that collecting, in its turn, has taken on a wider significance.

Time was when one had to be well off to buy pictures, and this idea still lingers. It is not generally realised that persons of modest means can acquire from the best dealers authentic pictures at remarkably low prices. I allude particularly to old watercolours and prints. At Messrs. Agnew's (43, Old Bond Street) there is an exhibition of works by late eighteenth- and early nineteenth-century artists that do not exceed the price of £10 10s. each. I remember seeing at their galleries a year or two ago a series of sketch-book studies by Peter de Wint, that disappeared very quickly at even lower prices. Their current show is well worth a visit.

The Walker Galleries (118, New Bond Street) are also holding their Christmas Presents Show, which includes drawings by such good names as David Cox, William Callow and T. H. Shepherd at modest figures; and for those interested in pottery with a sense of beauty there is Mr. Charles Vyse's annual exhibition.

The Leger Galleries (13a, Old Bond Street) exhibit some old English watercolours of charm and variety. On more modern lines, Messrs. Roland, Browse and Delbanco display a collection of attractive items including some Sickert drawings.

The Christmas present consisting of a work of art is of permanent interest. It does not wear out, and may in time be a valuable security. Quite important collections are being built up by astute amateurs with limited financial resources.

The Great Style

IF, of course, a large watercolour in the grand manner is required, then prices are necessarily much higher, which recalls to my mind one of the best Peter de Wints I have seen for a long time. It is of Minehead, and to the dimensions of 17¼ × 28½ in. (Fine Art Society, 148, New Bond Street.) With cottages and figures in the foreground, and the mountainous-looking cliff beyond, it composes a splendid scene. Little is known about this work, and, judging it to be of late style, my opinion is confirmed by the fact that the only Minehead subject that De Wint exhibited was the one so titled at the Old Watercolour Society in 1842 when the artist was 65, and therefore seven years before his death. With the knowledge of a lifetime he laid in those superlative washes. Technically it is a lesson in how the medium should be handled, so broad is it in touch and yet so complete in atmospheric unity and pictorial sentiment.

There is no doubt that De Wint was appreciated in his day, and earned a good living by the sale of his pictures and teaching. It happened, however, that no fewer than 493 lots by him appeared in the five-day sale at Christie's, beginning May 22nd, 1850, which indicates that many works remained in his studio unsold. The total amount realised was £2,364 7s. 6d., and the highest price paid for a single watercolour was £30 9s. Many of his best works were retained by the family, and were presented to the Victoria and Albert Museum and to the National Gallery. Certain masterpieces did, eventually, come on to the market and the highest price recorded is for a watercolour of Southall, Nottinghamshire. It secured £1,732 10s. in the Quilter Sale of 1875.

Old Goya

IN the torrid heat of early summer, 1824, Goya then aged 78, set forth from Madrid for Bordeaux, having received official permission to leave Spain. His poet-friend, Leandro Moratin, exiled in Bordeaux, received his great compatriot, and wrote: 'Goya has actually arrived, old, heavy, enfeebled, not knowing a word of French, without a servant—and no one needs a servant more than he! However, he is very pleased with himself, and very anxious to see the world'. Goya stayed only three days, and then went on to Paris where he remained for two months, taking much interest in contemporary art, looking at the work of Ingres, Delacroix and Géricault.

Goya was back in Bordeaux in September, full of enthusiasm to work, though half blind, deaf, and feeble in gait. Oil painting, crayon, miniature and the new art of lithography kept him busy all hours of the day. He delighted in Bordeaux scenes and characters. Letters written by the artist, some to his son Xavier, others to friends, reveal a great and magnanimous spirit determined to triumph over his infirmities. Goya took especial delight in the company of children, and the little girl Rosario, regarded variously as Goya's 'adopted' daughter or 'godaughter', was constantly with the old man. In Bordeaux he did some excellent drawings: for example, a set of *Bull-fights of Bordeaux* and many chalk studies for lithographs, etchings and paintings. The old artist is painting the portrait of Galos, who acted as his banker, and signing it proudly as by Goya aged 80 in 1826. His energy was the marvel of the Spanish refugee colony in Bordeaux. He had another two years to live, and his last note to his son then on his way to Bordeaux is characteristic: 'Joy has made me ill, and I keep my bed'. Goya died in the presence of his son, 16th April, 1828.

Paintings and drawings relating to the Bordeaux period are specially interesting to students of Goya as proving the great artist's strength of will and insatiable interest in life. At the O'Hana Galleries (13, Carlos Place, London), an oil painting on canvas (6¼ × 5¾ in.) of a laughing face, similar to one of the figures in the Prado picture, *The Singer*, and a brush and sepia *Buffoon* (8¼ × 5 in.) are signed all over as it were with the master's touch. Formerly in a well known Spanish collection, they have been expertised by the authority on Goya, August Mayer. Both were exhibited in the Bordeaux Exhibition of Old Masters of French and Spanish Painters, January, 1938.

Marine Moods

MARINE painting in England, like landscape, was much influenced by the Dutch School. Thanks to royal patronage, the Van de Veldes, father and son, laid the foundations of a school of sea-painters among whom, let it be remembered, Turner was supreme. Though marine painting is only part of his universal vision, what Turner achieved in this respect is unique. To return to the Van de Veldes, they were both prodigious workers who took the fullest advantage of their opportunities to justify the interest of Charles II and James II. Both artists lived in England and were buried in St. James's Churchyard, Piccadilly.

A picture of the Dutch Fleet by Willem van de Velde, the younger, to the dimensions of 44⅞ × 66¾ in. (Wildenstein Galleries, 147, New Bond Street), is described by Gustav Gluck as an important, fine and characteristic work dating from his earlier period when he frequently collaborated with his father. The picture is signed on the rowing-boat to the right, with the artist's name and the date *166* (the last figure, not distinctly legible, might read 5 or 8). The principal man-of-war in this seascape, called *Eendragt* and used as the ship of Admiral van Wassenger van Obdam in the battle of Texel, occurs in several paintings by Van de Velde. It is to be seen in the August Jennsen Collection, Amsterdam, and came from Lord Francis Pelham Clinton Hope's Collection at Deepdene. Judging, moreover, from the size it is perhaps a companion picture to the Wildenstein example. There are versions of the *Eendragt* in the Scheepvast Museum, Amsterdam, in the Duke of Buccleuch Collections (Preston, 1937), Dr. Katz, Dierem (1935), as well as a drawing recorded in the Scheurleer Sale, Van Stockum, The Hague, October 18-19, 1927.

Orizonte

SUCH was the nickname of J. F. van Bloeman, an Antwerp artist who migrated to Rome after 1681 and died there in 1749. He was called Orizonte on account of his large views with elaborate middle-distance and horizon interest. Orizonte arrived in Rome when the fame of Claude and Poussin was at its height, and Poussin's influence is particularly noticeable in two large classical pictures at the Hazlitt Galleries (4, Ryder Street, W.1). Comparing these with the picture, *The Ashes of Phocion*, in the Earl of Derby Collection we see how close they are in sentiment and technique. Orizonte was successful in his day with pictures painted in the neighbourhood of Tivoli, such subjects being very acceptable to English grand tourists. Indeed, the two works at the Hazlitt Galleries were acquired by an English traveller while in Rome in the latter part of the eighteenth century, and remained in the family until recently. Though the artist is well represented in continental galleries I have not seen works by him in British public collections other than three in the Glasgow Art Gallery.

The Period Piece

THE work of James Tissot (1834-1902) has had something of a 'come-back' during the last few years. He had a great reputation in his day; and although he lived contemporaneously with the French Impressionists and knew some of them he remained aloof from the movement. For precise drawing and suave brush-strokes Tissot's work is not unreminiscent of Ingres whom he studied in his youth. It has also some kinship with Pre-Raphaelitism, but he preferred to paint the realistic scene and everyday human incidents.

As regards aesthetic merit, one may well ask why some piece of meaningless abstractionism should be regarded as a finer work of art than, shall we say, Tissot's admirably painted and perfectly characterised portrait of Frederick Gustavus Burnaby (1870). Is it a matter of journalistically topical opinion? I do not doubt that this portrait will be of continuous interest, and deservedly so, to posterity.

Tissot's portraits of women in the elaborate and essentially feminine finery of the last quarter of the nineteenth century have a documentary as well as art quality. A haunting picture entitled *Reflections* (19¾ × 25½ in.) is to be seen at the Newman Galleries (43a, Duke Street, St. James's). It shows a young woman posed gracefully in a rowing boat with a garden background on the shore of a river. Her features are so like those in several Tissots, notably *The Convalescent*, and *Waiting for the Boat at Greenwich*, that the person may well be the model who inspired Tissot during the 1870's. Like Elizabeth Siddal, with Rossetti, her life with Tissot was a blend of supreme happiness and overwhelming grief since the story is that she died tragically, leaving Tissot so heartbroken with remorse that he shut himself away from the world and became a religious mystic. Tissot who had loved and enjoyed life to the full devoted many of his remaining years to the contemplation of Holy Writ. He went on two occasions to Palestine to gain local colour for his illustrations to the New and Old Testaments. In spite of renouncing the world, Tissot could not escape its rewards, for the French publisher, Lemercier, is said to have paid him a million francs in 1897-8, a time when the franc was 25 to the pound, for the copyright of his Old Testament illustrations. The artist was working on the New Testament drawings until the end of his life in 1902. The picture *Reflections* recalls one of the strangest stories in the history of nineteenth-century art happenings.

Early Van Dyck

AN inspired vision for religious expression in art was not a part of Van Dyck's genius, although in his youth he painted many sacred subjects. A rare and generally unknown example, *Christ Blessing the Universe*, at the Roland, Browse and Delbanco Gallery, Cork Street, W.1) is consistent with the artist's early style when he worked in Rubens' studio between 1616 and 1620. The Saviour is seen in profile, wearing a red cloak over one shoulder. The hands, always a subject meritoriously painted by Van Dyck are typically expressive. On panel (25¼ × 19 in.), the picture is in an excellent state of preservation. It may be compared with similar religious Van Dycks of about the same size in the Palazzo Rosso, Genoa, and the Budapest Gallery. On the back of the panel can still be seen a stamp of two small hands impressed into the wood. They are the mark of the Guild of St. Luke, to which Van Dyck was admitted a member in 1618: so the picture may well date from that period. This stamp was only used in its completeness on panels which are original works by the artist concerned.

Wootton and Stubbs

DURING his long and industrious life, John Wootton was the most successful of sporting artists, and had more commissions than he could undertake to do. The Royal family and aristocracy employed him continuously, the Dukes of Portland and Beaufort being assiduous patrons. In fact, the latter is said to have sent Wootton to Italy to study. The artist's house in Cavendish Square, London, with a 'large noble painting room' that he had specially built, was the rendezvous of influential persons interested, not only in sporting pictures, but military subjects and landscapes. There is Vertue's story of George II and his queen, attended by a gay train of lords and ladies, calling on Wootton to see the equestrian portrait of the king, praising it highly in a general way, but criticising the royal features, which were unfortunately done by Jervas. This part, Vertue tells us, was 'much spoke against'.

The incident relates to the year 1732, Wootton then being 55, judging by a statement that the artist made when giving evidence in a law case in 1730 to the effect that he was 53 or thereabouts. I stress the point because Wootton, living from 1675 till 1765, witnessed the rise of sporting art in England. For the sake of convenience he is sometimes put into the category of primitives of the turf, but he had plenty of time to evolve an efficient style with animals, and he was early a good landscape painter.

There is nothing primitive about that splendid and not widely known landscape and sporting panorama, *The Beaufort Hunt*, recently exhibited at the Ackermann Gallery (3 Old Bond Street). To the dimensions of 58¼ × 42½ in., it was formerly in the collection of Lt.-Col. Harold Boyd-Rochfort, and was last exhibited at the Municipal Gallery of Modern Art, Dublin (1957).

The human and animal figures are painted with pleasing veracity, and the landscape, which may be an ideal conception rather than the Badminton neighbourhood, has commendable beauty of natural effect.

Another comparatively unknown picture is the Stubbs *Cattle Beside a Stream*, with a little boy and donkey in the foreground. It is instructive to compare Stubb's large and fluid handling with Wootton's smaller style, thus indicating the technical development of sporting art during the eighteenth century. The Stubbs (78 × 50 in.) was in the Major R. C. Hans Sloane Stanley Collection. Other important pictures in a show of exceptional importance included big canvases by Peter Tillemans, Ben Marshall, J. F. Herring, senior, and J. N. Sartorius.

Contemporary Portraits

The portrait must conform to the *tradition* of the human face. If it does not it must fail. Hence, those critics who more or less insist that traditional art is dead affect to see little merit in contemporary portrait painting. If we took the best pictures now on show at the sixty-fifth annual exhibition of the Royal Society of Portrait Painters (Royal Institute Galleries, 195 Piccadilly, London) and gave them the necessary space, which, of course, is impossible in such a vast collection, there would be no question as to the high standard of certain works. I particularly commend Mr. Edward Halliday's dignified full-length study of H.R.H. Prince Phillip; Mr. James Gunn, Sir William Hutchison, Mr. Henry Carr and Mr. Paul Wyeth are at the top of their form. A charming and scholarly drawing of a child is by Mr. Colin Corfield.

International Amateurs

THE fourth International Amateur Art Exhibition at the Heatherley School (33, Warwick Square, London) opening January 5th, 1959, raises an interesting question. A truly cosmopolitan enterprise, works have been accepted from amateurs of all nationalities, and many have come from the United States. What strikes the visitor at once is the generally high standard of effort, and the fact that most of the artists' work is on traditional lines. It may well be that such shows will ultimately help to restore the arts of painting and sculpture to the idealism and popular appeal that contemporary art, generally, enjoyed until the various revolutionary 'isms made it a precious and exclusive cult.

The name of Heatherley, of course, is a respected one in the history of art. That old Heatherley was a rare and enthusiastic personality, and that the school he controlled well over a hundred years ago included some of the greatest names in English art is significant. I commend this exhibition not only for its sincerity, but as a serious tendency.

Books Reviewed

HEADS, FIGURES AND IDEAS: By Henry Moore. (London: George Rainbird. Standard edition £10 10s. Limited edition £21).

THE many admirers of Henry Moore, our only sculptor with a truly international and assured reputation, will warmly welcome this handsome and highly exceptional volume. Unlike other art monographs, it does not seek to represent the artist's finished work, but reproduces through the medium of photo-offset lithography (a process admirably suitable for the purpose) a large number of drawings from his working note-books together with his own hand-written pencil notes. These drawings, though often slight and summary, mark the first stage in the evolution of sculptural forms. The original sketch serves that is as a point of departure: it is the rough ingot, which passed through the crucible of Moore's powerful imagination, is purged of its naturalism, and later becomes the abstract, entirely personal work. Thus, the selection, made by the artist and supervised by him at every stage of production, throws an invaluable light on his aims and creative processes. The drawings, often hasty and dashed down in a mood of emotional excitement, on which he has written his notes, are of absorbing interest for the revelation they afford of the sculptor's mind and of how the original conception will be reinterpreted and transformed in the process of working it out. Among these notes those on an Egyptian female head, dating from the XIIIth Dynasty in the Archaeological Museum at Florence, of which a photograph is attached to the page, provide an epitome, as it were, of the artist's ideals, revealing also his characteristic modesty: 'I would give everything, if I could get into my sculpture the same amount of humanity, seriousness, nobility and experience, acceptance of life, distinction and aristocracy. With absolutely no tricks, no affectation, no self-consciousness, looking straight ahead, no movement, but more alive than a real person'. Some of the most notable qualities of this fine work, here so perceptively noted, have contributed largely to determine the character of Moore's own sculpture, much of which is charged with an intense inner life. Or again, there are two pages with seventeen studies of a seated girl and a note 'make desk a sculptural invention in itself'; and the final study is a clear indication that this is well on the way to being achieved. Those for whom Moore's first finished drawings in gouache are among the most significant and moving of contemporary English works would have welcomed the inclusion of more of them even at the expense of some of the slighter graphic notes; but the quality of the reproduction goes far to compensate for their scanty number—a mere half dozen. Indeed, throughout the volume the standard of reproduction is conspicuously high, while for those of ample means the few copies available containing an original drawing by the artist and handsomely bound are likely to prove no bad investment.

Mr. Grigson by way of introductory comment contributes 'a poem' of, so the prospectus tells us, 'the same unique temper as the book'. Rhetorical and incantatory, celebrating the formal values of Moore's sculpture, the alleged identity of temper is difficult to discern.—R.E.

THE FITZWILLIAM MUSEUM: An Illustrated Survey: With an Introduction and Commentary by Carl Winter. (The Trianon Press: (Distributed by William Collins). £9 9s. net).

THIS volume 'has been designed', in the Editor's words, 'with the twin aim of giving pleasure to those interested in the arts and of commemorating the private benefactions which have enabled the Fitzwilliam to grow to its present stature'. There can be not the least doubt of the pleasure it will give, and the commemoration is in every way worthy. Mr. Guy J. F. Knowles of Trinity has generously made publication possible, and those fortunate enough to obtain a copy (the edition is limited) will be properly grateful to him and to all concerned in the production. This is really a beautiful book: the *format* is impeccable, the hundred and thirty-seven monochrome plates, type, paper and binding all beyond criticism. The collotypes are superlatively good in the rendering of form and texture, while the six colour plates (a modest concession to the prevailing rage) are distinctly above the average; with the exception of Domenico Veneziano's 'Annunciation' which would be shown up badly on comparison with the original.

The Fitzwilliam, designed by Basevi and C. R. Cockerell, if it is 'one of the last great public edifices erected in the classical style in England in the nineteenth century' is certainly no architectural masterpiece. It has been described as 'handsome Graeco-Roman'—the later entrance hall and staircase too 'handsome' by far, and doubtless in its ponderous ornateness irreformable. The dozen or so additional galleries, all erected in the present century and paid for by various benefactors, are more modest in scale and in an austerer taste; thus mitigating 'the former effect of isolated and slightly incongruous extravagance'.

The old building, not finished until 1875, was put up to contain the collections bequeathed by the Founder, the seventh Viscount Fitzwilliam of Merrion in 1816. Though his personality scarcely emerges from the Director's brief account of him, he was clearly an amiable and scholarly man with a wide range of interests, among which, music and print-collecting ranked high, and his bequest provided a firm foundation upon which to build. It still represents a large part of the riches of the Print Room, while among the Italian pictures were the Palma Vecchio *Venus and Cupid*, the *Venus and Cupid with a Lute Player* by Titian, here termed 'a supreme masterpiece', and Veronese's *Hermes, Herse and Aglauros*—works of the first order and unrivalled by any later High Renaissance acquisitions save for the other splendid Titian, the *Tarquin and Lucretia* of the Marlay Bequest.

It is that bequest and others, in their several ways scarcely less outstanding, made in comparatively recent times, which have enormously expanded the original nucleus and enabled The Fitzwilliam to attain 'its present stature' as one of the great museums of the world.

Comprehensive in range and variety, representing more or less adequately almost every aspect of European or Oriental art, it is inevitable that the entire collection should be 'more in the nature of a choice miscellany than a display of masterpieces deliberately acquired'; for though it is composed of hundreds of thousands of works of art and craftsmanship, not a single one has been bought out of public or University funds: private benefactions—several on a most munificent scale—account for all, and even until very lately for purchase grant and maintenance. Thus it comes about that the Museum may be 'truly said to represent the taste of English private collectors and connoisseurs from the period when Lord Fitzwilliam began to form his collections, shortly after the middle years of the eighteenth century, until the present day'.

The Fitzwilliam is personal, too, in another important sense. There, one is mercifully unconscious that the exhibits are isolated from life or 'sterilised', a common museum experience of which Sir Osbert Sitwell has justly complained. In the days before the Marlay Bequest funds allowed of a great extension of space, pictures plastered the walls and the appearance of the interior was calculated to provoke the most extreme form of 'museum fatigue'. That it is now often said 'to have the air of a palatial country house with a suite of state apartments', richly furnished and lavishly provided with fine decorative objects is due to the revolutionary rearrangement of the collections initiated by Sir Sidney Cockerell, who, from the standpoint of display is indisputably the creator of the modern Fitzwilliam.

The plates are judiciously chosen from a wide variety of works of art—ceramics, bronzes, textiles, manuscripts and furniture (notably the Vile commode from St. Giles's House and the superlative Tompion, one of the three surviving equation clocks by the master). For the notes on the illustrations the Director acknowledges the help of his colleagues and of other scholars elsewhere. Those on the pictures are taken from entries in the forthcoming Catalogue of the various schools of painting by Messrs. Gerson, Denys Sutton and J. W. Goodison—names which insure that this long-awaited publication is in safe hands. To Mr. Goodison, Keeper of the Museum, Mr. Winter acknowledges a special debt of gratitude, and those familiar with his work and the services he has rendered to the Fitzwilliam will readily believe that his assistance has been invaluable.

Authoritative catalogues for scholars and students have long been a primary need at the Museum, and, though a number of such catalogues are in preparation, it is disappointing to

learn that 'the time and money involved in producing them is bound to delay their appearance for some years'. This stately volume, a veritable triumph of production for The Trianon Press, is of course, no substitute.—R.E.

THE SCULPTURE OF AFRICA: By Eliot Elisofon. (London: Thames and Hudson Ltd. 405 plates. 70s. net).

THIS book by Messrs. Thames and Hudson is in itself an unforgettable experience as is the seeing of some great monument of splendour; for the sculptures reproduced are often so placed on the page that they bring into action an excitement and a perception in the observer which would most likely have been missed in the work itself. Pages 50 and 51 are so startling that they would wake the deepest sluggard, a use of shape and tone almost to out-picasso Picasso. If this alone stood for the whole of African sculpture it would already be enough to place it amongst the world's great creative expressions. But in addition there is (on p. 224) the superb head by the Master of Bali; it is a life-size detail conveying the vital and ever mobile immobility of great sculpture. This has passed far beyond 'fetish' and shows clearly how the individual has been able, within rules and conventions, to express himself in full liberty, even as a poet may so do in the exaggerated restrictions of a sonnet. Then there are 15 pages of Fang sculpture, perhaps the most beautiful things in the whole book if taken as a group. This was the tribe so favoured by Miss Mary Kingsley and to whom she bartered one by one her Victorian blouses to stave off the moment of being eaten. She found them an exceptional people as their sculpture here testifies. Plate 220 is another example of extraordinary simplicity, almost I could have thought, done just for the fun of creating something beautiful, if it were not that the late Mr. Ralph Linton in his excellent preface says that the African's work is never a simple spontaneous outpouring of his desire for beauty. This forms a very real difference between our self-conscious cultures which we call civilised and the African outlook.

Mr. Fagg, who writes the text of this book, makes it abundantly clear how little we know about this field of work and how damaging to a true understanding is our foisting of a western reasoning and a western way of seeing on to these creations; and for this reason he has been careful not to describe on the lines of artistic valuation the various works shown.

This Valuation—the perception of the great sculptural energy here displayed, the intense love of material and design, the rich inventiveness of the many sculptors and all the emotional content involved—has been left to the works themselves through the impact of the special and imaginative photography by which they are represented.

Mr. Fagg on the other hand deals interestingly with the civilisations of Ife and Benin, still for all its publicity a relatively unexplored field. He whets my appetite over the seated figure of Tada about which he allows himself considerable liberty of praise: 'a statue set apart from . . . African sculpture in general by its remarkable freedom and relaxation of posture—its emancipation . . . where the sculptor achieved a greatness which shows us as nothing yet found at Ife how great was the revolution of thought that must have taken place there among the artists and their chiefly patrons before such realism and humanism could become acceptable'. I look in vain for a reproduction, the statue is hidden in an inaccessible village, will no Elizabethan young woman go out to photograph it, following in the footsteps of her Victorian sister?

Mr. Fagg draws interesting conclusions regarding the impact of the west on present-day African artists; on the inspiration of religious belief out of which the finest African sculpture has arisen; and how modern influences, if rightly imparted, might tap the ancient and still viable unity of art and faith in Africa, and apply it to the greater glory of God rather than to the familiar and quite shocking rows of diminutive elephants, mass produced for commerce.

This book, in page after page, is stimulating and shows 'homage paid by the western world to what is undoubtedly one of Africa's greatest contributions to the enrichment of human culture'.

There are excellent Bibliographical notes and a list of Illustrations and Collections (no owner given for No. 71 and a solitary misprint listing No. 143).

Mr. Elisofon, who spent many years preparing this book, is richly to be congratulated, together with Mr. Quint for his part in its visual concepts.—H.S.E.

GAINSBOROUGH: By Ellis Waterhouse. (123 pp. of text, 292 monochrome illustrations, 8 colour plates. (London: Edward Hulton. 6½ gns. net).

UNTIL comparatively recent times English publishers treated the study of the arts as a branch of literature; a discursive monograph with a few reproductions was their standard, like an illustrated edition of a novel. But the visual character of the arts is now better understood, and books for looking at compare quite favourably in numbers with those which are only for reading. This is a reform which has particularly benefited the study of English painting, until less than twenty years ago a profitable indulgence only for those with access to a collection of photographs. A number of the principal painters can now be conveniently studied in volumes provided with a substantial body of illustrations, supported by a concise, workmanlike text.

For this we have mainly to thank the 'English Master Painters' series. The first volume, published in 1941, was appropriately devoted to Sir Joshua Reynolds, and since then the work of six more painters has been dealt with. The most glaring need still unfulfilled remained a volume of this kind on Gainsborough. The Hulton Press will therefore receive the thanks of all scholars for their enterprise in having now satisfied it. As the author of the *Reynolds* of 1941, Professor Waterhouse is to be congratulated on completing, in this volume, one of the fundamental tasks in the study of British painting.

The principles on which this study is planned are the same as those governing his earlier one. That is to say, they provide chiefly for an *œuvre* catalogue (excluding drawings) and an extensive series of illustrations, with the accompaniment of an introductory essay, an annotated bibliography, and indexes. The catalogue enumerates 1,032 paintings, and the scale of illustration allows for 300 of them, or almost one in three, to be reproduced. Many of them are published for the first time. This invaluable repertoire is rendered more useful still through the decision to allot 56 of the 161 pages of half-tones, in addition to the eight colour-plates, to whole-page illustrations, a judicious resolution of the competing claims of quantity and quality. Relative to their numbers, the choice of subjects favours the landscapes and fancy pictures at the expense of the portraits, but the latter remain liberally represented and the selection redresses a familiar but unbalanced view of Gainsborough's work. The plates are arranged in a chronological sequence, in which subject matter is disregarded. But it is open to question whether an arrangement by categories would not have been more useful as well as more convenient. It is not often that one genre sheds much light upon another, though comparisons within each are sometimes arresting.

The catalogue places the study of Gainsborough upon an entirely new footing. In the first place, it sets out to provide a complete list of Gainsborough's known paintings. Secondly, this ambitious task has been undertaken in a spirit of scrupulous scholarship, the distilled essence of which confronts us in the form of an established identity for each picture based on its history. This is a great achievement, the more remarkable in view of the dearth of contemporary documentation and the very limited information of any value published since. A long and pertinacious labour of research has gone to this reconstruction of Gainsborough's life-work. It began at least as long ago as 1936, when Professor Waterhouse contributed the notes to the catalogue of the Gainsborough Exhibition at 45, Park Lane (Sir Philip Sassoon), and it is understandable that the completion of the task should have assumed the character of a twenty-year plan.

The introductory essay of thirty-four pages is mainly concerned with tracing Gainsborough's stylistic development. Biography is virtually excluded after it has yielded such information about his early years as skilful pressure can extract. The picture of the formative period in London, sparse though the facts are, demonstrates lucidly the circumstances in which Gainsborough must have learned the necessary discipline of style. The course of his subsequent development is thoughtfully expounded, without over-complication, in an analysis which both clarifies and enlarges our perception of Gainsborough's qualities. The subject is usefully rounded off by some instructive remarks about copies and repetitions, and with a brief guide to the still confusing question of the paintings of Gainsborough's nephew, his sole pupil and assistant, Gainsborough Dupont.

The quality of the half-tones is about average, which is disappointing in a book at this price

hen it is considered that with proper care in ock-making and printing the half-tone process n yield excellent results. Colour-plates are ways a doubtful luxury, and these are more an usually so. A colourist such as Gainsrough should be reproduced as well as posle, or not at all. As it is, the colour plates are incongruity in a book otherwise of such a gh standard.—J.W.G.

AN DE VELDE DRAWINGS: A Catalogue of drawings in the National Maritime Museum by The Elder and The Younger Willem Van de Velde. Compiled by M. S. Robinson. 450 pp. 169 Collotype Plates. (London: Cambridge University Press. £12 12s. net.).

HROUGHOUT three Anglo-Dutch wars, etween 1650 and 1700, the Van de Veldes, ther and son, were commissioned to make cords of naval engagements and of the indiidual ships of the period, at various times for oth the Dutch and English governments. rom this professional impartiality—in keeping rith seventeenth-century military practice—ere emerged a remarkable series of sketches nd finished drawings which cover a wide field f contemporary maritime activity. The Iational Maritime Museum, through the enerosity of Sir James Caird and others, and ppropriately enough in view of the long ssociation of the two artists with Greenwich, the fortunate possesser of some 745 of these, e longest series outside Holland and in scope e most important of all.

The catalogue of the collection which has now een compiled by Mr. Michael Robinson, is a nonument of accurate and exhaustive scholarhip which could scarcely be bettered. Its rrangement comprises: firstly, a chronological ist of the Greenwich items by The Elder and The Younger Van de Velde; secondly, a classiied section, again in chronological order, with locumentary and archeological details; thirdly, n alphabetical list of the ship portraits, Dutch and English; and finally a series of Appendices with a glossary, watermarks, diagrams for the dating nd nomenclature of vessels, and the naval eraldry of the period. The 350 collotype reproductions of the drawings are of the highest quality, as are the typography and general presentation.

By reason of its extension and Appendices, this fine volume is much more than the catalogue of a single collection: it is a definitive model of art-historical naval terminology, and a wider reference book for the dating and identification of naval and marine subjects during the seventeenth and eighteenth centuries. Each entry collates all the known information regarding drawing and subject, with references to any related drawings in other collections. To the nautical expert, the precision and elegance of the technical descriptions must cause unbounded pleasure, while to the layman, unfamiliar but graphic words such as 'tumble-home', breathe animation into the dryest portrait of a ship's hull.

The Van de Veldes, in many of these drawings and in all the ship portraits, were practising primarily as documentary technical draughtsmen (Mr. Robinson's description of their use of offsets is particularly interesting in this respect). But a considerable number are 'journal' sketches for grisailles, tapestries (the high horizons of these strike an oddly archaic note), or for the oil paintings themselves. Their evolution towards impressionism is here quite apparent, particularly in the work of The Younger, who, it is interesting to note, used to go out on the Thames in all weathers to study the appearance of the sky. There are echoes of The Younger's early, if brief, training under de Vlieger in this preoccupation with atmospheric effects, so valued today in his full-scale oils.

The personalities of the two artists, alas, emerge barely at all from this scrupulous record of their industry and of their journeyings between Holland and England. But this is no fault of the compiler; for other biographers have fared no better with material which seems scanty and rather colourless, compared with that available on many of their contemporaries. That they were essentially men of peace is, however, reflected in the quality of their work: both father and son preferred calm waters to storm or shipwreck and portrayed them best, while their naval battles, even when recorded at their zenith, seem polite enough affairs if contrasted with the violence of naval warfare as seen through the eyes of their eighteenth-century successors. But of their subjective experiences we have, on the whole, all too little: it would indeed have been a fascinating record, though too much to expect, if, in the manner of their colleague in the British Navy Office, they had been able to transmit 'by way of Journall' a verbal as well as a pictorial record, of the great naval events in which they took part.—T.C.

VENETIAN VILLAS: By Giuseppe Mazzotti. (Carlo Bestetti, Rome, 12,000 lire; de luxe edition, 18,000 lire.)

VENETIAN villas are in the news. An ardently conducted campaign for their restoration and preservation has been waged during the last few years and some months ago the Italian government passed a law to help this admirable work. Happily, they do not provide so distressingly difficult a problem as English country houses. Many are now being rescued from decay and restored to their pristine beauty while each year brings news of yet another batch of English country house casualties. The Italians are actively working for the restoration of the Venetian villas while British authorities often content themselves with purely negative measures intended to arrest the tide of wanton destruction. Much of the credit for this excellent work must go to Signor Giuseppe Mazzotti whose passionate love for Venetia and unique knowledge of its treasures has enabled him to reveal the value of this priceless architectural heritage, not to Italy only but to the whole world.

Five years ago Signor Mazzotti edited the squat catalogue of the *Ville Venete* which has now become an indispensable companion for every intelligent traveller in Venetia. His new book—of which Italian and English editions are available (the translation is poor, but we understand that a revised edition will shortly appear)—is best regarded as a supplement to the former work which is made of greater rather than less value by its publication. Whereas the catalogue is in the nature of a guide book for the traveller or student, this handsome folio is a pictorial survey primarily intended, perhaps, for the dilettante, but also of great value to the student of architecture and painted decoration. It is illustrated with more than six hundred magnificent plates many of which are in colour. They have been selected with great care to record the atmosphere of the Venetian villa and also the great range of their style and ornament. In addition to the photographs of the houses themselves, there are telling views of their gardens, garden sculpture, external and internal frescoes, maiolica floor tiles, fantastically carved chimney-pieces and elegant stucco panels.

The text of the present volume is more prolix than the terse essays on regional characteristics and descriptions of individual buildings in the catalogue. Signor Mazzotti begins with an evocation of a leisurely tour up the Brenta from Venice to Padua, and then he gives an account of one of the finest and most extravagant of all the villas—the Villa Pisani at Stra. He describes some of the earliest small holiday villas, dating from the fourteenth and fifteenth centuries, and recounts the way in which late Gothic castles gave way to the grander villas of the Renaissance. There follow chapters on the Renaissance villa; the architects, Falconetto, Sansovino and Sanmicheli; Palladio, who naturally occupies the most important place; the Villa Barbarigo at Maser, built by Palladio, decorated by Veronese and supplied with sculpture by Vittoria—the paragon of its period; the Palladian tradition as exemplified in such works as La Rocca at Lonigo and the villa Molin at Mandriola (both by Scamozzi); other sixteenth century works; the baroque period; the eighteenth-century villas which are so richly provided with paintings by Giovanni Battista and Domenico Tiepolo; the neo-classical villas built in the early nineteenth century; and the chapels.

The last chapter in this book is devoted to the life led in the villas through the centuries and serves to remind one how important it is that they should remain private residences. Venetians are uncommonly kind in allowing strangers to visit their houses (though they reasonably insist that permission should be asked in advance) and no student can regret that so few have been transformed into museums. Turning through the pages of this beautiful book, the reader is impressed by the picture of the way of life that the villas represent, no less than by the exquisite examples of architecture and decoration.

As for Venice and her people, merely born to bloom and drop,
Here on earth they bore their fruitage, mirth and folly were the crop:
What of soul was left, I wonder, when the kissing had to stop?

Lovers of Venetian villas will be the last to agree that 'dust and ashes' were the only products of this elegant and pleasure-loving, if effete, civilisation.—H.H.

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OSKAR KOKOSCHKA: By Hans Maria Wingler. (Salzburg: Galerie Welz. London: Faber & Faber. £8 8s. net.).

THIS comprehensive survey of the works of Oskar Kokoschka, compiled and edited with Teutonic thoroughness, includes six hundred illustrations and colour plates, with added extracts from the writings and lectures delivered by the artist at various periods of his life. A detailed bibliography of all the literature on Kokoschka, and a synchronized summary of his life and works complete the weighty volume. The critical text gives the salient facts and data of the artist's development. It is, however, to his own essays that we turn for a more revealing commentary to the fine reproductions of wash drawings, dynamic town and landscapes, uncanny portraits and allegories.

At the turn of the century Kokoschka was probably one of the first 'existentialists', a young visionary and mystic in revolt against the facile Makartism of the Viennese school. But while the French impressionists explored the new twentieth-century model of the world strictly in terms of the vibrations of light and colour, Kokoschka, reared in the tradition of German mediaeval philosophy, art, and mysticism experienced forces as powers or principalities of good and evil. Already in his earliest drawings, influenced by Klimt and the Secession, and in his early portraits the spirit of man burns dim and fierce through form corroded and distorted by the weaknesses and passions of a decadent society. This seeing-together and the resolve of opposites came to the artist in visionary states which he translated into his paintings of overpowering hallucinatory power. It is interesting to compare Kokoschka's observations of states of consciousness as related to the art of painting with those made fifty years later by Aldous Huxley on the mescaline experiment in *The Doors of Perception*. Both came to regard most of abstract art as a form of mechanics, and Kokoschka never ceased to denounce the mechanization of man in modern industrial life, in contemporary politics and pseudo art, and what he considered to be the bloodless intellectualism of abstract painting. For him, nature contained all possibilities, painting and its appreciation remained the integral experience of the whole man.

I met Kokoschka only once, in 1932, when he toured northern Italy, and shortly after for the first time saw one of his paintings in the original. On both occasions the initial impression was one of some quite exceptional rugged strength compared to which the ordinary tenor of life seemed unreal. Next to this unassuming man other people appeared unsubstantial. The painting, not listed in the present volume and possibly destroyed during the war, was of a tree, I think an oak, illuminated or struck by a flash of lightning. In retrospect this tree, like the prophetic oak of the thundering Zeus, became a symbol of the man, a being touched by a different order of reality and blessed with the power to communicate its insight.

During the last war Kokoschka was talking to a friend in London, trying to define the source of his inspiration. Looking back on three decades of artistic striving, he admitted the artist's need for continual self surrender and through it, renewal. 'For thirty years I have been carrying an image around with me that is more real to me than all the reality I encounter. Often I get tired and then I can't see it any more. Then all of a sudden I am in contact with it again, and I discover things, exact details only to be grasped when one's eye is alert, when one's perception is functioning particularly well. Then I scrape off the old picture—the one I had put on canvas. My vision is completely restored and I start working again. Then and only then I feel I am standing before something alive, so clear is my vision. . . . What else can I do, but hold fast to the few roots that are in me? Inner happenings have always fascinated me. Why this fascination? There is a power behind it; it is no synthetic happening. I can never learn anything; all that I have ever learned I have had to forget. I have never been able to copy myself; that would be death. When something grips me all is well; when it lets me go, I am lost. I cannot believe in any substitute for life. . . . I have never entirely lost contact with the infinite. That is something living, something as alive as I am myself; and as I depend on it so it depends on me'.—C.McN.

ORME'S BRITISH FIELD SPORTS: Illustrated in Twenty Beautifully coloured Lithograph Plates from Designs by S. Howitt. An Exact Facsimile of the First and only Edition of one of the Rarest of all Sporting Books. (Charles W. Traylen, 87 North Street, Guildford. £5 5s.).

MORE or less self-taught, but greatly influenced by his brother-in-law, Rowlandson, Samuel Howitt drew every kind of animal with considerable spirit and knowledge. He was particularly effective with sporting subjects in appropriate rustic backgrounds, and was also a good colourist. The increasing interest in sporting prints makes this facsimile of the original book, published in 1808, of exceptional and timely interest. The 20 coloured lithograph plates, with French and English titles, of fox-hunting, horse-racing, hare-coursing, and various shooting subjects are a delight to contemplate. We do not doubt that Howitt, could he have seen it, would have been happily surprised with the sumptuous style of modern printing. Truly, a collector's piece among sporting books.—A.B.

MASTERPIECES OF THE JAPANESE COLOUR WOODCUT: By Willy Boller: (London: Elek Books Ltd. £8 8s. net).

THIS was bound to be a beautiful book, if for no other reason than the fine reproductions of a number of outstanding prints in the author's collection. Whether the somewhat capricious disposition of text and captions adds to the appearance is a matter of taste in typographical lay-out, but that it does not make for easy reading can hardly be disputed.

Sixteen of the numerous reproductions are in colour and in most instances they are of the same size as the originals. A few fail signally—the blue of the girl's robe in the Harunobu print,

facing page 34, must be completely inaccurate, or else the print itself is wrong—but generally the standard is very high. The deceptively simple-looking colours of a Japanese print are notoriously difficult to reproduce, and one must admire the high fidelity achieved in most instances.

Mr. Boller is a tremendous enthusiast, and there is a fervour about his writing on prints and artists that lifts his descriptions from the realm of art-criticism into that of poetry, and makes any questioning of mere fact take on the appearance of quibbling. But one is constantly reminded that the author is still relying, in his accounts of the origins of the Ukiyo-e school, the biographies of artists and the ascriptions of doubtful prints, on sources and authorities which have to a large extent been superseded by recent investigations. The retention of Iwasa Matabei as the founder or name-giver of the School; the omission of any mention of Sugimura Jihei from the account of the early masters; the confusion of the works of Taito II with those of his master, Hokusai: these are typical errors of books of an older generation, and it is curious to find them repeated today.

But, however much there may be an inclination to dispute with Mr. Boller over matters of this kind, when it comes to his taste as a collector, one defers as to a master, a master, too, who commenced collecting at a period when it was still possible to satisfy the most exacting demand. There is no collector living who is not covetous of such rare and lovely prints as the 'White Cock' of Kōryūsai; the tall 'Kōmachi' of Eishi; the 'Kasugano' of Utamaro; or the 'Beauty of Tozen-house' of Chōki. The next best thing to ownership is to possess the splendid reproductions in this book.—J.H.

CHURCH BRASSES; By A. C. Bouquet. 284 pages, 1 coloured plate and 129 black and white illustrations: (London: B. T. Batsford Ltd. 1956. 35s. net).

ALTHOUGH this is the first new general history of monumental brasses to be published in English for over thirty years it contains little basic information that cannot be found in some of the earlier works, for example Macklin's *Brasses of England* which first appeared in 1907. That this is so is not entirely the author's fault. Since Macklin's day a certain amount of new information has been obtained by grouping brasses stylistically and from a study of their metallurgy. But we still know virtually nothing about the artists who made them or even about the various centres of production that must have existed. The names of a few makers are known, but no examples of their work has yet been identified, excepting for a small group of signed brasses, all of post-Reformation date. In fact the only major development during the last fifty years has been the recording of almost every brass surviving in England and a great many of those on the Continent. Dr. Bouquet has made good use of this new material and a particularly commendable feature of his book is the number of comparatively obscure brasses illustrated.

The book is arranged along standard lines with chapters on incised slabs, manufacture, effigies, canopies and accessories, inscriptions, palimpsests, indents etc. On the whole the subject is covered competently, although one would like to see fuller references in the text to the authorities quoted or else a very much better bibliography. The treatment of inscriptions, for which Dr. Bouquet clearly has a weakness, is particularly good and does much to justify the publisher's claim that the book has 'a more humanistic approach' than previous works. Similarly there are good sections on Continental slabs and brasses, including useful lists of surviving examples which partly supplement Creeny's two books.

The least satisfactory part is that dealing with costume and armour on brasses. Our knowledge of both subjects has increased enormously since the publication of Druitt's *Costume on Brasses* in 1906. Yet Dr. Bouquet makes little, if any, use of this new information. The section on armour, in particular, is full of errors. Once again we are told about 'banded' and 'studded' mail, about taces and cyclases and the 'tremendous' weight of armour. In fact most of the nineteenth-century misconceptions that armour students have been trying to suppress for years are here given a new lease of life. Another, and more surprising, series of errors is contained in the section dealing with the distribution of brasses in this country. This includes a list showing the number of brasses surviving in each county, based on an estimate 'made about fifty years ago' which, we are assured, 'may be taken as fairly correct for the present day'. A brief comparison with Mill Stephenson's *List of Monumental Brasses in the British Isles* shows immediately how wildly inaccurate this estimate is. It gives the total number of brasses surviving in England and Wales as approximately 3,235: yet Dr. Bouquet himself points out in his Preface that 'in the Cambridge Museum alone there are records of at least 8,400 still existing in the British Isles, apart from fragments in museums and in private collections'. Too many errors of this sort mar an otherwise readable and informative book.

The book is well produced and the plates maintain the usual high Batsford standard. They alone are sufficient to make it a worth-while acquisition.—C.B.

BOOK PRODUCTION NOTES

By Ruari McLean

Eric Gill

ERIC GILL died in 1940. In October, 1958, the Monotype Corporation held an Exhibition of some one hundred and fifty examples of his work as a letterer, and the Exhibition was accompanied by an important number of *The Monotype Recorder*, containing a 13,000 word appreciation of Gill as a Master of Lettering, by Beatrice Warde, illustrated by eight pages of photogravure plates, three photo-litho reproductions and numerous line blocks. Copies of this document may be obtained from The Monotype Corporation, 43, Fetter Lane, London, E.C.4., at 2s. 6d.

The Exhibition showed working and finished drawings of many of Gill's type faces, sketches and notes giving glimpses of how those types

BOOKS

and

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Willy Boller

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were evolved, and sketches for and rubbings from several of the memorial tablets he cut in stone. They were nearly all treasures which had never been shown to the public before, from the collection of nearly 2,500 items bought in 1954 by the Monotype Corporation from Gill's estate.

Some idea of Gill's achievement may be obtained from the realisation that in Gill Sans he provided us with our norm for sans-serif lettering (and probably, since 1930 or so, our most-used type-face), and in Perpetua our norm for Roman capitals. For both these faces Gill made drawings of many alphabets in various weights, in roman and italic, or sloping, founts. In addition, Gill designed other notable type-faces, especially Pilgrim, cut by the Linotype Corporation and used for many books and, for example, the *London Magazine*; and Joanna, cut in 1937 by the Monotype Corporation for J. M. Dent & Sons Ltd., and now being made available for general use in sizes from 8 to 36 point.

Mrs. Warde's essay begins with reminiscences of Gill as he was known to those with whom he came in contact at the Monotype Corporation, while he was working on Perpetua and Gill Sans. She stresses that he made his unconventional costume—a leather-belted work-frock—seem more normal than conventional suits, and that 'what is first remembered of him . . . is the curiously 'commonsensical' twinkle in the alert grey eyes behind their thick-rimmed glasses' (The sanity of his face is most clearly expressed in the self-portrait reproduced as the frontispiece). Her whole picture of the man, and the quotations she makes from his own writings (particularly the most moving account of how he felt the first time he saw Edward Johnston writing) will certainly send both those who do not already know it, and those who do, back to Gill's *Autobiography*: and from there to his essays on *Clothes* and *Typography*, characteristic in their most uncommon commonsense, and unique in being designed, printed and illustrated by Gill himself in a way that emphasizes and adds to the flavour of their thought.

The Monotype Recorder, which Mrs. Warde has edited since 1926, has had many remarkable issues which are now classics in typographic history, but none more important than this: and the Monotype Corporation is to be congratulated on making available such a lavishly illustrated and beautifully produced document at such a low price.

Colour Photography

IF a prize were awarded for the most unforgettable title-page of the year, it would have to be awarded, I think, to *The Crossing of Antarctica*, by Sir Vivian Fuchs, just published by Cassell at 30s.: it is a double-spread colour photograph of snow, mainly purple, which one suddenly realises is an air photograph when one notices the procession of Sno-cats, very small, in the middle. The typography has been admirably designed to make one of the most beautiful title-pages I can remember. The book also contains thirty-two pages of other colour photographs of superb quality (printed by Rembrandt Photogravure Ltd.) and such startling colours that Sir Vivian Fuchs has printed a special statement assuring us that it was really like that. The photographs were taken by George Lowe and Dr. Jon Stephenson. In addition there are thirty-two pages of monochrome photographs also in photogravure, excellent maps, and three hundred and thirty-eight pages of text set in 'Monotype' Walbaum, printed by Hazell, Watson & Viney Ltd. The book is, as it deserves to be, a fine example of British book design and production, well able to stand comparison with the superb work of this kind now being done on the Continent.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

Techniques of Painting: By Henry Gasser, N.A. Reinhold. London: Chapman and Hall. 56s. net.

Wales. The National Monthly Magazine of Literature, the Arts and Welsh Affairs. New Series. Number 2. Edited by Keidrych Rhys. London: The Tudor Press Ltd. 2s. 6d. monthly.

Pillow Lace in the East Midlands: By Charles Freeman (Curator, Luton Museum). The Corporation of Luton Museum and Art Gallery (Wardown Park, Luton, Beds.). 3s. 6d. net (plus postage 6d.).

Horizon. A New Magazine of the Arts. Number I. Volume 1. Editor: Joseph J. Thorndike, Jr. The Mayflower Publishing Co. Ltd. (41-43 Neal Street, London, W.C.2). New York: American Heritage. 32s. 6d. net. $3.95.

The Tate Gallery: By Sir John Rothenstein. London: Thames and Hudson. £6 6s. net.

Pioneers in Printing: Seán Jennett. London: Routledge and Kegan Paul. 25s. net.

The Story of the Prince of Wales: By Patrick W. Montague-Smith, Assistant Editor, Debrett's Peerage. London: Pitkin Pictorials Ltd. (Pride of Britain Publication). 2s. 6d. net.

The National Gallery July 1956-June 1958. London: The National Gallery. Published by order of the Trustees.

The Museums Journal. Volume 58. Number 8. November 1958. London: The Museums Association. 4s. net.

Collins Guide to English Parish Churches, including the Isle of Man: Edited and with an introduction by John Betjeman. Illustrated with drawings by John Piper and 66 photographs. London: Collins. 30s. net.

Boutell's Heraldry: Revised by C. W. Scott-Giles, O.B.E. London: Frederick Warne and Co. Ltd. 45s. net.

The British Council. Annual Report 1957-58. London: The British Council (65 Davies Street, W.1). 1s. net.

Modern Book Design from William Morris to the Present Day: By Ruari McLean. London: Faber and Faber. 21s. net.

Chinese Celadon Wares: By G. St. G. M. Gompertz. London: Faber and Faber. 50s. net.

Architecture. Nineteenth and Twentieth Centuries: By Henry-Russell Hitchcock. **The Pelican History of Art.** Harmondsworth, Middlesex: Penguin Books. 70s. net.

Art and Architecture in Italy. 1600-1750: By Rudolf Wittkower. **The Pelican History of Art.** Harmondsworth, Middlesex: Penguin Books. 70s. net.

European Armour circa 1066 to circa 1700: By Claude Blair. London: B. T. Batsford Ltd. 35s. net.

Alpha Books. Edouard Manet. Paintings and Drawings: Introduced by John Richardson. **Grünewald. The Paintings:** Complete Edition with Two Essays by J. -K. Huysmans and a Catalogue by E. Ruhmer. London: Phaidon Press. 18s. 6d. net each.

The Arts, Artists and Thinkers. An Inquiry into the Place of the Arts in Human Life: A Symposium edited by John M. Todd. London: Longmans, Green and Co. 35s. net.

Modern Art. A pictorial anthology: By Charles McCurdy, Editor. The Macmillan Company New York. New York and London. 48s. 6d. net.

Catherine Eden Moore. A New Full Length Gainsborough: By A. N. Foxe, M.D. New York: The Monograph Editions (9 East 67th Street).

Baroque Churches of Central Europe: By John Bourke. London: Faber and Faber. 36s. net.

American Folk Art: By Ellen S. Sabine. Drawings by the Author. Colour photographs by Hilda Borcherding. London: D. van Nostrand Company, Inc. (358 Kensington High Street, W.14). 52s. 6d. net.

Les Bronzes Grecs: By Jean Charbonneaux (Conservateur en chef au Musée du Louvre). Paris: Presses Universitaires de France (108 Boulevard Saint-Germain). 1,800 French francs.

Iconographie de l'Art Chrétien. Tome troisième. Iconographie des Saints. A—F: By Louis Réau. Paris: Presses Universitaires de France. 3,000 French francs.

The Face of Early Canada: By F. St. George Spendlove. Illustrated by examples from the Sigmund Samuel Canadiana Collection, Royal Ontario Museum. Toronto, Canada. The Ryerson Press. Canadian dollars, 8.50. De luxe, 14.00.

The Art of the Rashtrakutas. Text and Descriptive Notes by O. C. Gangoli. Compiled, edited and surveyed by A. Goswami. Photographs by A. Tarafolar; A. L. Syed; T. Kashinath; Venkatesh. London: Longmans, Green and Co. Ltd. 63s. net.

Detroit and the Italian Renaissance

OPENED by the Italian Ambassador to the United States, 'Arts of the Italian Renaissance', the most comprehensive loan exhibition of Italian Renaissance decorative arts ever held in the United States, perhaps in the world, and recently shown at the Detroit Institute of Arts, included some 400 objects, conservatively valued at $4 m. Every major field of decoration was represented—gold and silver work, jewellery, sculpture, furniture, textiles, ceramics, glassware, manuscript illumination, and bookbinding. Yet the attraction in the display was not quantity but quality. Each item had been selected with immense care after a very long preparatory period by the chief curator of the Detroit Institute: Paul Grigault.

Special representatives brought the loans emanating from Italian, French, Dutch, and English museums and church treasuries. Leading museums in the United States also co-operated, a dozen officials bringing fragile or extremely valuable objects to Detroit by hand from cities as distant as New York, Washington, and Los Angeles. Concerts of Renaissance and baroque music were given and Renaissance dances were performed. Lectures were given by Mr. John Pope-Hennessy, Keeper of Sculpture and Architecture at the Victoria and Albert Museum.

Perhaps the finest section of the show was the display of bronzes. Large examples included the great candelabra by Verrocchio, which Hitler ordered to be sold by the Berlin Museum to enable him to buy part of the Guelfe Treasure. This was lent by the Rijksmuseum. Two of the most important sixteenth-century Italian bronzes in the United States, large-size statues by Vittoria and Giovanni Bologna, were lent by the Los Angeles County Museum. The Italian Government permitted the loan of numerous master works, and other loans came from the Louvre and the Musée des Tissus. The Victoria and Albert lent a dozen pieces, exceptional among them being two sculptured bronze roundels by L'Antico, and the Martelli mirror, its reverse a bronze bas-relief inlaid with silver and gold.

Impressive works of art were on view in other sections of the exhibition. A beautifully jewelled pax, originally in the Badia, Florence, was lent by the Louvre, and an exquisite binding, long ascribed to Cellini, was lent by the Morgan Library, New York. The most famous Venetian glass goblet in America came to Detroit from the Toledo (Ohio) Museum. A further loan from the Victoria and Albert was the Annunciation diptych which is invariably acclaimed as a masterpiece of fifteenth-century ivory carving.

1. Quattrocento Italian bronze, 'Hercules and the Nemaean Lion', ascribed to Pollauiolo. Lent by the Houston (Texas) Museum of Fine Arts (Straus Collection).

2. Early sixteenth-century Italian casket in gilded gesso. The Wadsworth Atheneum, Hartford, Connecticut.

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3. The well-known Martelli mirror, probably late fifteenth century the reverse in bronze bas-relief inlaid with silver and gold. The Victoria and Albert Museum, London.

4. In the late fifteenth/early sixteenth century, L'Antico (Jacopo Alari-Bonalcosi), who worked for Isabella D'Este, made five bronze relief roundels. Four of them were re-united in the Detroit Exhibition: two lent from the Bargello, Florence, and two from the Victoria and Albert Museum—including this one, 'Hercules'.

5. 'Horseman fighting a Lion', fifteenth-century bronze statuette by Donatello's pupil, Bertoldo. The Philadelphia Museum of Art.

6. Majolica lusterware dish from Gubbio, dated 1531 on the underside. The Toledo Museum of Art, Ohio.

7. Marriage salver, 'The Meeting of Solomon and the Queen of Sheba', attributed to Domenico Veneziano (active 1438-1461). The Museum of Fine Arts, Houston, Texas (Straus Collection).

8. This Annunciation is often considered the masterpiece of Italian ivory carving in the fifteenth century. The Victoria and Albert Museum.

9. Sixteenth-century Venetian knife with gilt-bronze handle. The Detroit Institute of Arts.

10. The great Florentine bronze candelabra, by Andrea Verrochio, 157 cm. · 46 cm., dated 1468 on the base. Sold from the Berlin Museum by Hitler, and now lent by the Rijksmuseum.

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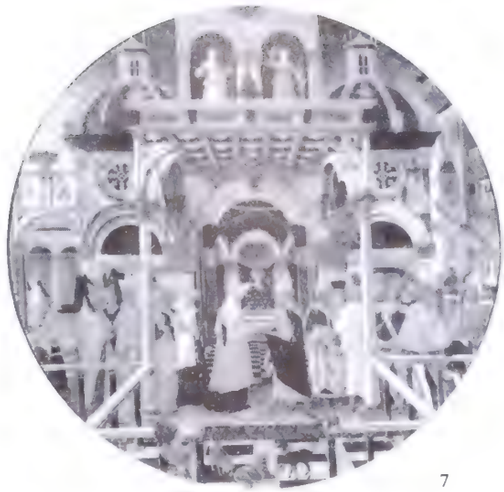

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The Connoisseur in America

BY HELEN COMSTOCK

Russian Collections at the Walters Art Gallery

IT is not surprising to find that the largest representation of the arts of Russia in an American public collection is in the Walters Art Gallery in Baltimore. The late Henry Walters and his father William T. Walters, who founded the collection in the nineteenth century, shared a catholic taste in the arts of Europe and the range of the collections, which were for many years maintained as a private gallery to which visitors were admitted, has always astonished and delighted students with the wealth of the European material of all periods to be found there. Of Russian arts there is a large collection, including many icons, enamels, jade vessels, textiles and embroideries: as well as an extensive collection of gold and silversmiths' work. From the last there is illustrated on the opposite page, a recently acquired parcel gilt tankard bearing the St. Petersburg mark and the date 1737, which was four years after Peter the Great ordered that a town mark be added to the other hallmarks on silver, which he had instituted in 1700. At that early period the St. Petersburg mark was the double-headed eagle crowned, but it was changed within a few years to the more familiar kedge and anchor in a shield.

The form of this cylindrical tankard on ball feet is the Scandinavian one made also in Germany, the Low Countries and England in the seventeenth century. Its perpetuation in the eighteenth century in Russia was the result of the adoption of many western forms in silver following the introduction of western practices in the fabrication of objects of silver and gold. The tankard is decorated with large floral scrolls, the essence of the baroque style, interspersed with medallions showing landscapes and birds, an eagle being seen in the detail illustrated here. The design is executed in embossing and chasing showing great virtuosity. On the cover one of the medallions contains a view of a palace façade: perhaps an impression of the new home of Peter the Great, begun in 1718 on the site of a former Swedish fortification. After its completion in 1724 it was known as Tsarskoe-Selo, the magnificent residence of the Czars which his successors continued to extend and embellish during the remainder of the century.

St. Petersburg Porcelain

AT a time when the porcelain figures from Meissen and Chelsea were embodiments of rococo fancy, the porcelain factory of St. Petersburg produced so realistic a figure as the *Tartar* here seen. This came to the Metropolitan Museum in 1943 as the gift of an assiduous collector of European porcelain, R. Thornton Wilson. The little figure, only a little over seven inches in height, has dignity and power in spite of the delicacy of the medium. There is character in the strongly marked Asiatic features and erect bearing of this representative of eastern races in the empire of Elizabeth, for whose court the factory was working in mid-eighteenth century.

The literal treatment here exemplified is all the more remarkable since the factory was founded under western influence. Its first director, Christoph Conrad Hunger, had been head of the Vezzi factory in Venice after working as a gilder in Dresden and having been in Vienna. But he worked at St. Petersburg only briefly following his engagement in 1744. As a new foreign influence was not felt until the engagement of Johann Gottfried Müller in 1758, the development of the factory was left in Russian hands. According to W. B. Honey's *European Ceramic Art* this was carried on by Dmitri Vinogradoff, a mining engineer who had originally been employed in order to supervise the work of Hunger. The latter had only carried on experiments before he was lost to view before 1750.

Tartar. St. Petersburg porcelain, circa 1755, 7 3/16 in. high. Metropolitan Museum of Art.

The discovery of china clay near Moscow at Gjelsk was of great importance for the factory and a true hard paste was produced, the body of the ware being fine and white and the glaze clear and brilliant. Most of the output, which was small, was executed for the court. Small figures began to be produced after 1750 and the present example is considered to have been made about 1755. The marks include the double-headed eagle and the sign of Mars which was used on clay from Gjelsk.

It is only necessary to compare this *Tartar* with the Meissen figures of national types about 1725 by George Fritzsche, showing a *Pole*, a *Dutchman*, a *Persian*, and others, which are far more conventionalized and make no pretentions to the *finesse* of the St. Petersburg figure.

Presentation Kovsh—from Peter the Great

THE Old Russian *kovsh*, a popular drinking vessel of boat shape with a single handle, was made in all materials, simple and precious, from early times and because of its widespread popularity was a favourite one for presentation pieces. Some of these, the gifts of Russian rulers to nobles and military leaders in the sixteenth, seventeenth and eighteenth centuries, have found their way to western collections. An example presented by Ivan the Terrible has been preserved in the Green Vaults at Dresden and the Victoria and Albert Museum has examples of 1635 and 1691, the first presented by the Czar Michael and the second by Peter the Great and his brother Ivan as joint rulers. In the Museum of Fine Arts in Boston there is a presentation kovsh from Peter the Great to the Don Cossack Ivan Mekeiev which is dated in the inscription March 4, 1721. This states that it was presented by 'the Great Czar, Grand Duke, Peter Alekseievich of all Russia, . . .' It thus offers an early instance of the use of the Czar's new title of ruler of all the Russias which was given to him after the Treaty of Nystad in that year. The maker of this kovsh is represented by mark No. 8119 in Dr. Marc Rosenberg's *Der Goldschmiede Merkzeichen*. Like most of the Imperial presentation pieces of kovsh form it shows the double-headed eagle in the bowl. This is cast and applied on a chased ground of delicate scrolls. The handle surmounted by a crown and scrolls of cast ornament encloses an engraved portrait of Peter the Great.

Michiel Sweerts and his Contemporaries

TO the exhibition honouring Dutch seventeenth-century artists who formed a link with Italy, Michiel Sweerts and his contemporaries,

(Above and right). A favourite presentation piece in Old Russia was the 'kovsh'. This silver-gilt example, in the Boston Museum of Fine Arts, was presented by Peter the Great to the Don Cossack Ivan Mekeiev. It is inscribed with the date 4th March, 1721.

the Wadsworth Atheneum in Hartford has loaned Sweerts's *Boy with a Hat* and *Tobias Buries the Dead*. It has also loaned *Carnival in Rome* by Pieter van Laar of Haarlem, better known by his Italian name of Bamboccio. The exhibition, held first at the Boymans Museum in Rotterdam in October and November, is in Rome at the Palazzo Venezia, December to February, 1959.

Although the name of Michiel Sweerts (1624-1664) is not familiar today, he was an influential member of the northern colony in Rome in the mid-seventeenth century. It is interesting to see in the *Boy with a Hat* the Italian influence which has shaped an art grounded in that of Teniers and Ostade. He lived in Rome from 1646 to 1652, after which he returned to Holland. This work was probably executed after his return. The painting, acquired in 1940, represents a far-sighted acquisition of works by lesser known Dutch masters who are now attracting renewed attention. Bamboccio, a pupil of Adam Elsheimer, had sixteen years in Rome before returning to his native Haarlem in 1639. His *Carnival in Rome* is typical of the paintings of fairs and festivals for which he is best known.

Acquisitions at The Yale Gallery

THE Yale University Art Gallery is fortunate in having an exceptionally active group of patrons, the Associates in Fine Arts, which has long been interested in augmenting the teaching collections of a university gallery which is extremely limited in its freedom to purchase works of art. This body has recently changed its name, but not its motive, and, as the Yale University Art Gallery Associates, will continue to work to fill the gaps in a collection which already includes notable specialized collections such as the Jarves and Griggs Italian paintings, the Garvan Collection of American decorative arts, and the Oriental art presented by Mrs. Paul Moore. While the change in name may seem to be without import, it was felt that it was necessary to distinguish it from the newly formed organization devoted to the interests of the School of Art and Architecture.

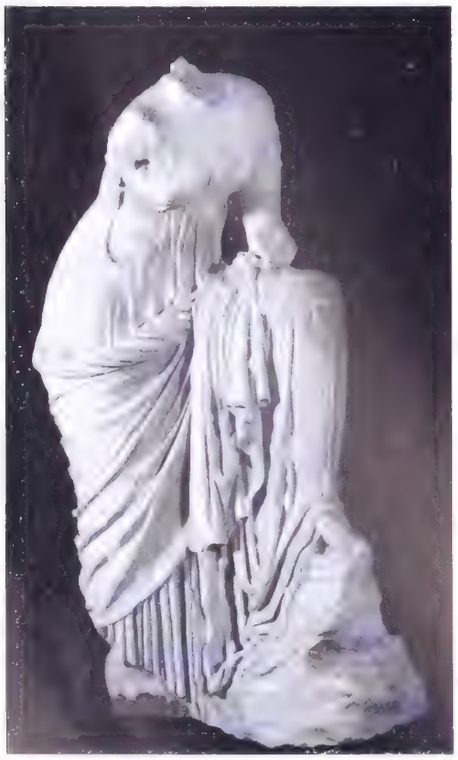
Some of the bare spots in the collection which still exist—although, having been founded in 1832, it is the oldest university gallery in existence—are in the field of European painting other than Italian. It is therefore gratifying to note, among recently reported acquisitions, additions to the English, Dutch and French sections. Among

(Right). Recently acquired by the Walters Art Gallery, Baltimore: a parcel gilt tankard bearing the St. Petersburg mark and the date 1737.

these are two capital portraits by Joseph Wright of Derby, of William Chase, Senior and his wife, given by Junius S. Morgan and Henry S. Morgan. An early seventeenth-century Dutch still-life of *trompe l'oeil* type by Jacques de Gheyn (its title *Vanitas* explained by the laurel-crowned skull surmounting a pile of books in a scholar's study) has been presented by the Associates. French paintings include a fine Pater, *Scène Galante dans un Parc*, presented by Mrs. André Blumenthal and an early Hubert Robert, *Le Pont Ancien*, here illustrated, given by Mr. and Mrs. James W. Fosburg. The latter was painted in Rome about 1760, six years after the young artist had become a student in the French Academy in Rome and after his study with the Panini. The choice of subject matter may have been suggested by Panini but Robert has not adopted his master's dry, archaeological point of view in painting Roman architecture. This has an atmospheric quality rare in a work of its period and the handling of the figures, which although minute, brings life to this scene of great sweeping arches that dwarf them, shows an early mastery of the decorative style.

Greek Hellenistic Sculpture

MINNEAPOLIS Institute of Arts has been fortunate enough to add to its collections during the past year a supremely fine example of Hellenistic Greek sculpture of the first century B.C. in the figure of a *Muse*. As so many works of this period are known in Roman copies, this figure, having all the freshness and vitality characteristic of a Greek original, makes an important addition not only to its own collections but to classic sculpture in America. *The Muse* is generally known as the 'Tiber Statue' since it was dredged from the River Tiber in 1885.



Hellenistic Greek sculpture, 48 in. high, of a Muse, also known as the 'Tiber Statue', first century B.C. Recently added to the collections at the Minneapolis Institute of Arts.

The draping of the chiton, which is girt above the waist and caught at the left shoulder with a brooch, is carved so as to suggest a thin, pliant material which falls in rippling folds around the upraised foot. The himation, twisted in a loose fold along one side, falls almost to the ankles and is gathered in bunched folds across the knee. Since the attributes are lacking the subject cannot be identified. The pose, however, with one foot resting on a rock, and the figure leaning slightly forward with the left arm resting on the knee, is that of the Muse of Tragedy, *Melpomene*, in the Vatican Collection. In her right hand she holds a tragic mask, her attribute. Since poses and attributes tended to be repeated over a long period, a subject of the present figure may be indicated. Such sculptures were made for architectural adornment, particularly in temples, and it is interesting to recall that worship of the Muses, accompanied by competitions of poets, resulted in bringing together objects of artistic merit in the first museum (*mouseion*).

Lemon Hill Opened

OPENING to visitors within the last twelve months of *Lemon Hill*, in Fairmount Park, Philadelphia, makes accessible a fine example of American Federal architecture in which may be seen a noteworthy set of Philadelphia furniture in the Louis XVI style. The house, built shortly before the end of the eighteenth century, was recently used as a residence by the late Fiske Kimball, director of the Philadelphia Museum of Art. Following his death it was closed for a time. It has now been opened under the auspices of the Colonial Dames of America and joins the number of historic houses in the area, such as *Mount Pleasant*, *Cedar Grove*, *Strawberry*, *Woodford*, *Sweetbriar* and others which make the Park, once the environs of Philadelphia and filled with country estates, unique as a civic possession.

The Louis XVI chairs at Lemon Hill belong to the Philadelphia Museum of Art and have been lent for the furnishing of the oval parlour. The set consists of sofa and twelve armchairs having their original greenish-white paint with gold decoration. The original owner was Edward Burd, who left them to his son, Edward Shippen Burd. They are such pure examples of Louis XVI design that they came to be considered French and the legend attached to them that they had 'belonged to Marie-Antoinette'. They were catalogued as French in a New York auction in 1921, were purchased as French and returned to France. When their upholstery was removed the American framework was discovered. They consequently held little interest for a French collector and were eventually returned to America. In 1929 they were purchased by Fiske Kimball who used them while he resided at Lemon Hill.

The house, once known as *The Hills*, acquired its name when the first lemon trees were grown in its greenhouses. The early history of the house is now considered somewhat unclear, in spite of the fact that it is not so old as many others in the Park. It has formerly been stated that the house was built by Henry Pratt on the site of the country house of Robert Morris, the financier of the Revolution, whose later financial difficulties led him to ruin and even imprisonment for a time. The Pratt estate grew to be an extensive one, and, acquired by the city of Philadelphia in 1843, became the nucleus of Fairmount Park. It contains not only a number of early houses, some of which are still private dwellings and not open to visitors, the famous Philadelphia Waterworks housed in a series of neo-classic structures of the early nineteenth century which grace the banks of the Schuylkill River, to the delight of passengers arriving in Philadelphia today by train from the north.

A Royal Needlepoint Carpet

ONE of the two 'Marie-Antoinette carpets' which are as notable in their history as in their beauty of colour and workmanship, is illustrated here. It is from the collection of Mrs. Robert Wheelwright, who has brought together many fine examples of eighteenth-century decorative arts. An inscription inserted in the lower border indicates the circumstances under which they were worked by the indomitable queen and her sister-in-law, Madame Elisabeth . . . '*faite par S. M. Marie-Antoinette et Mme. Elisabeth pendant les deux dernières années de leur vie*'. The two last years of their lives were spent chiefly in the Temple where the family of Louis XVI was confined. This carpet and its companion, which is also privately owned in America, were, in the late nineteenth century, in the possession of the French historian the Comte de Reiset, author of *Mode et Usage au Temps de Marie-Antoinette* (1885) in which he illustrates them and records their history.

They are of large size, measuring over twenty feet in length and show a design of floral sprays, the convolvulus, rose, poppy and other flowers, in pinks, blues, white and gold on a dark brown ground. A border consisting of cartouches enclosing roses shows the royal arms of France at the top.

Two Tapisseries

First mention of the existence of these examples of royal needlework is found in the *Journal* of Mme. Eloffe, *marchande de modes* to the Court, a work on which de Reiset relied extensively in the preparation of his book. In this he found mention of two *tapisseries* worked by the Queen and Mme. Elisabeth with materials purchased from the Mesdames Dubuquoy, to whom the Queen eventually presented them. The *Journal* is authority for the statement that they then passed as a gift from Mme. Dubuquoy to a Mlle. Lalouette. They next appear in the possession of the Abbé Bernard Cabanés de Batez about 1830. As Apostolic nuncio, he took them to Rome and while in Italy presented them to the Order of the Mantellate at Longara near Vicenza. They remained at the convent until 1881 when their sale to de Reiset was effected by papal permission. In spite of the fact that their record at the time of the Abbé's acquisition of them is not clear, de Reiset discovered substantiating evidence which associates them with the possessions

of Mme. Elisabeth. In his book he tells in detail of several small needlework panels showing the same design as the carpets all of which could be traced to the ownership of the Duchesse d'Angoulême, niece of Mme. Elisabeth.

The Seymours: Cabinetmakers

IT is worth noting that the name of Seymour in American cabinet-making of the late eighteenth and early nineteenth century, so highly regarded today, does not even appear in the catalogue of the great loan exhibition of American furniture held for the benefit of the Girl Scouts in 1929, the most important showing of fine American furniture ever assembled. It should also be mentioned that a handsome tambour desk with all the characteristics now associated with Seymour's name appears as No. 710 of the catalogue. Today, students are quick to note the 'Seymour lunette' on the edges of sideboard and table tops, the 'Seymour blue' paint on the interior of desks, the inlaid festoons on reeded tambour shutters, inlaid ivory keyhole escutcheons of urn shape, the inlaid elongated husk in three sections and other details which have come to be associated with the names of John and Thomas Seymour.

For some time it has been understood that a book on the Seymours was in preparation by a student and collector, Vernon C. Stoneman of Boston. It is a welcome announcement that Mr. Stoneman is at last publishing his book, which is being issued this winter in a limited edition and printed in England. It illustrates almost every known piece by the Seymours and contains all available details, much of it fresh information not available in other works on American furniture, which the author has spent many years in bringing together.

Chest of Drawers Masterpiece

John Seymour, like Duncan Phyfe and Honoré Lannuier, arrived in America after having had training as a cabinetmaker in Europe. The period, the late eighteenth century, brought a new influx of trained craftsmen to try their fortunes across the Atlantic and as a result, American furniture of the Federal period has an urbane quality that distinguishes it from earlier work. John Seymour, trained in England, arrived in Portland, Maine, in 1785 and worked there, but it is with his Boston period (1794-1818) that Mr. Stoneman is most concerned. Thomas Seymour, trained by his father, was then working with him, and the two produced furniture not only of the finely inlaid type mentioned, but with fine carving as well. One of their masterpieces is the semi-circular chest of drawers, exquisitely inlaid and painted, in the Museum of Fine Arts, Boston, which is documented as having been made for Elizabeth Derby, daughter of Elias Haskett Derby of Salem, the prosperous shipowner for whom so many fine pieces of furniture were made in Salem, Boston and Philadelphia. The handsomely carved Sheraton four-post bed in the American Wing of the Metropolitan Museum has been attributed to the Seymours and enough labelled and otherwise documented pieces are in existence to serve as reasonable grounds for identification of their work.

(Above). Now on exhibition at the Palazzo Venezia, Rome, and loaned by the Wadsworth Atheneum, Hartford: 'Boy with a Hat', by Michiel Sweerts (1624-1664). (Below). Mr. and Mrs. James W. Fosburg have presented this 'Le Pont Ancien', by Hubert Robert, c. 1760, to Yale University Art Gallery.

Helen Comstock: Her Life and Work in Art

AS SOME readers may already be aware, this is Helen Comstock's last contribution of the well-known regular Connoisseur feature which she has conducted for so many years with such outstanding expertise and journalistic skill—*The Connoisseur in America*. Miss Comstock, a leading expert on works of art generally and American traditional decoration in particular, has now retired and plans to devote herself to writing a book on American furniture.

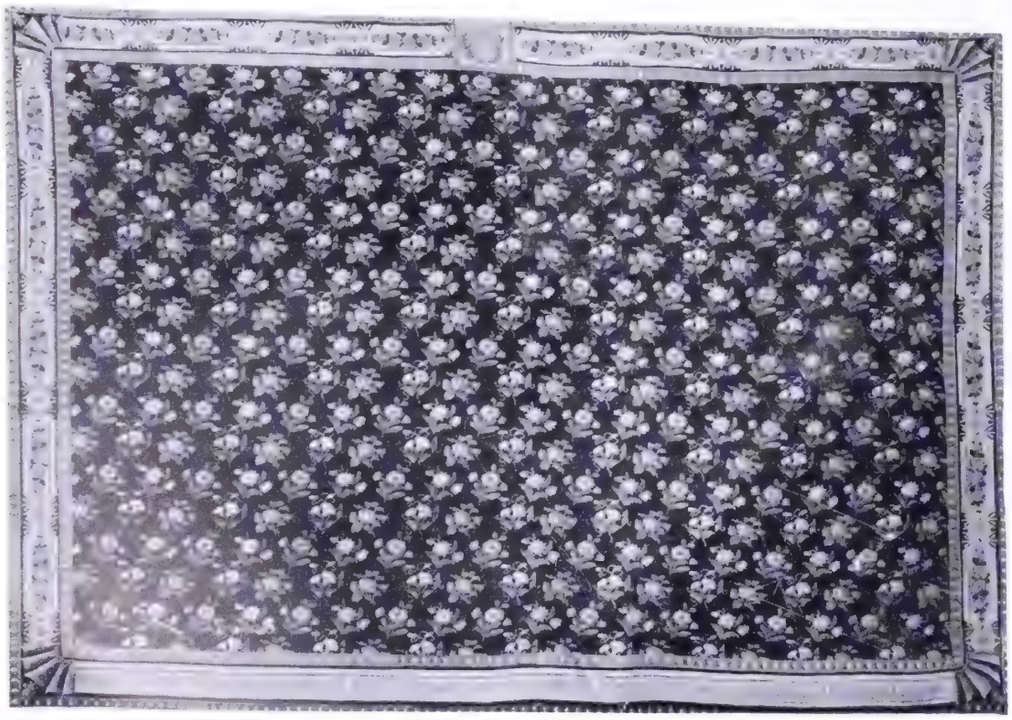
Born in Kansas City, Missouri, and educated at Washington University in St. Louis and at the University of California, she has been American Editor of *The Connoisseur* since September, 1931, when International Studio, of which she was Associate Editor, was combined with *The Connoisseur*. Her contribution has, in fact, appeared in every issue since that date. Innumerable friends throughout the world will wish to join with me in wishing this most remarkable American woman many happy and enjoyable years of retirement: and they may be consoled by the fact that Miss Comstock has agreed to contribute special articles to *The Connoisseur* from time to time in the future. She is succeeded in her appointment by Mr. Malcolm Vaughan, whose first American 'Notes' will appear in the next issue.

In addition to her regular feature in *The Connoisseur*, Miss Comstock, has, in addition, contributed many special articles on American private collections, museums and historic houses. Among these was an account of the restoration of Williamsburg, the Colonial Capital of Virginia, which appeared in three issues shortly after it was opened: May, June and July, 1938. During the war years, when her copy was never late in reaching London, she contributed a number of articles on important collections. These included: 'Drawings by J. C. Copley in the Karolik Collection' (July, 1942); 'Chinese Bronzes in the Pillsbury Collection' (September, 1943); 'English Portraits in the Bache Collection' (March, 1944) ; 'Italian Paintings in the Andrew W. Mellon Collection' (June, 1945); 'The Widener Collection at the National Gallery of Art' (December, 1946); 'Flemish and Dutch Paintings in the Ryerson Collection' (March, 1947). For *The Connoisseur Coronation Book* in 1953, Miss Comstock wrote about Queen Anne's gifts of silver to American churches, and, more recently, on 'Constable in America' (May, 1956). She has just edited a two volume *Concise Encyclopaedia of American Antiques*, which is a development of *The Connoisseur's* own *Concise Encyclopaedia of Antiques*, to which she also contributed. Her new book, 100 *Most Beautiful Rooms in America* (dollars 12.50), was published last month, by Studio, Crowell, New York.

With her wide knowledge of antiques and of their correct setting, the composition of the text of this book must have given Helen Comstock particular pleasure over a long period. In a country which is now immensely rich in high quality works of art, especially those in private hands, it must have been especially difficult to select only one hundred outstandingly beautiful rooms where antiques are used.

One aspect of the book is particularly interesting and that is the American trend in collecting. That is to say, whilst great collections are still being formed in America, yet there are very many collectors, as there are now in Great Britain, who limit their acquisitions to what can best be *lived* with and used. This has resulted in the development of a new and broader point of view amongst collectors. Another feature of American artistic life apparent in this book is the successful way in which a number of private benefactors and also public-spirited bodies have applied themselves to the vital work of *preservation*. In the Great Room at Time Stone Farm, Malboro, Mass., we can see what has been made of this property originally bought in 1925 and later restored, and how important American antiques have contributed to its appearance today.

Together with simple homes there are naturally also many others which display the utmost richness—the Salon at Duck Creek; the Drawing Room of Mr. and Mrs. John D. Wing's South Carolina home; or the Dining Room at Westerly on Long Island. To those unaware of what some American homes possess, Helen Comstock's new book will be a revelation.—L.G.G.R.



A needlework carpet worked by Queen Marie-Antoinette, now in the collection of Mrs. Robert Wheelwright. Photograph by courtesy of Ohan Berberyan.

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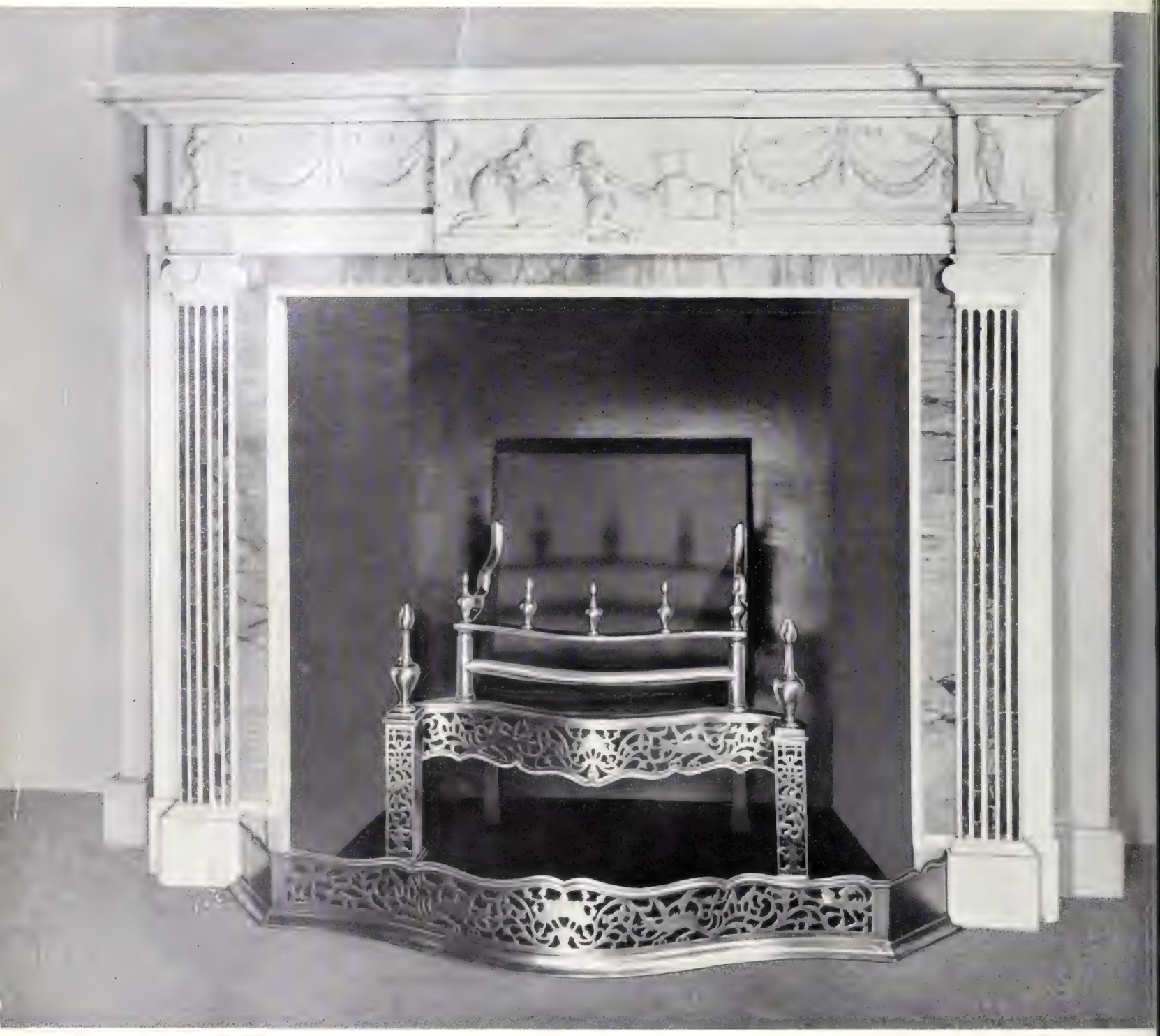

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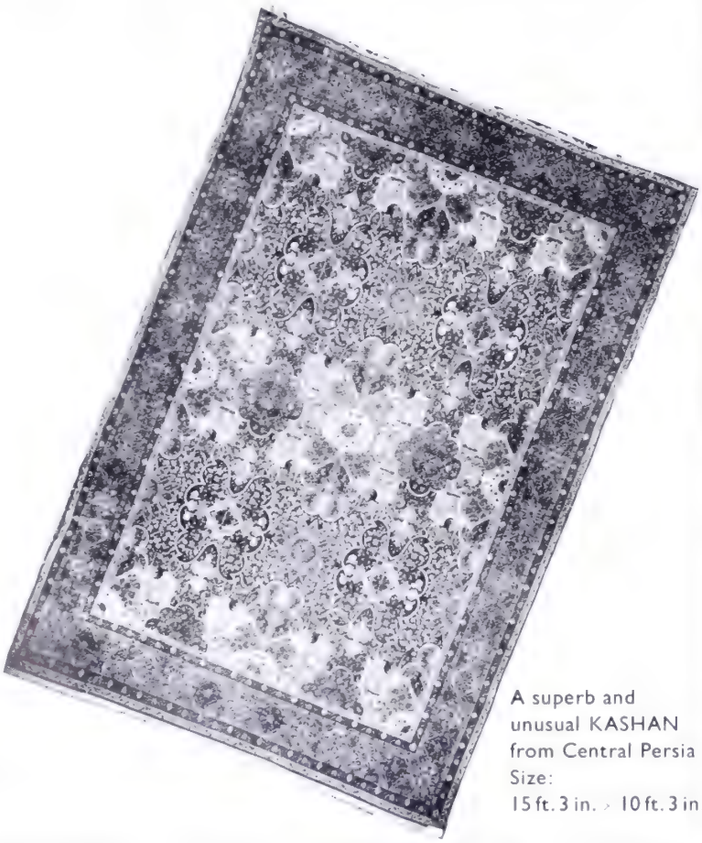

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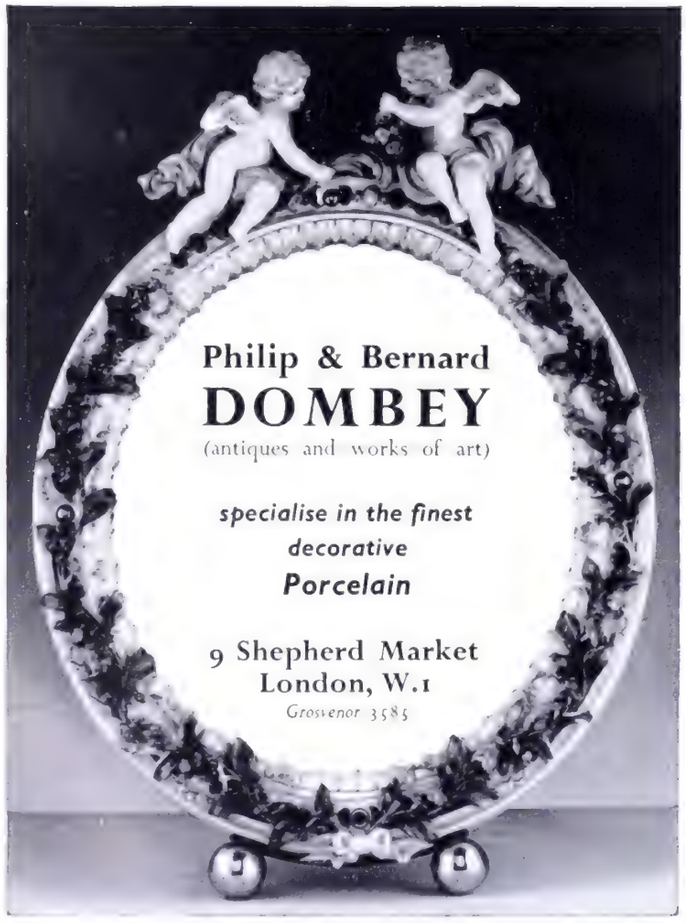

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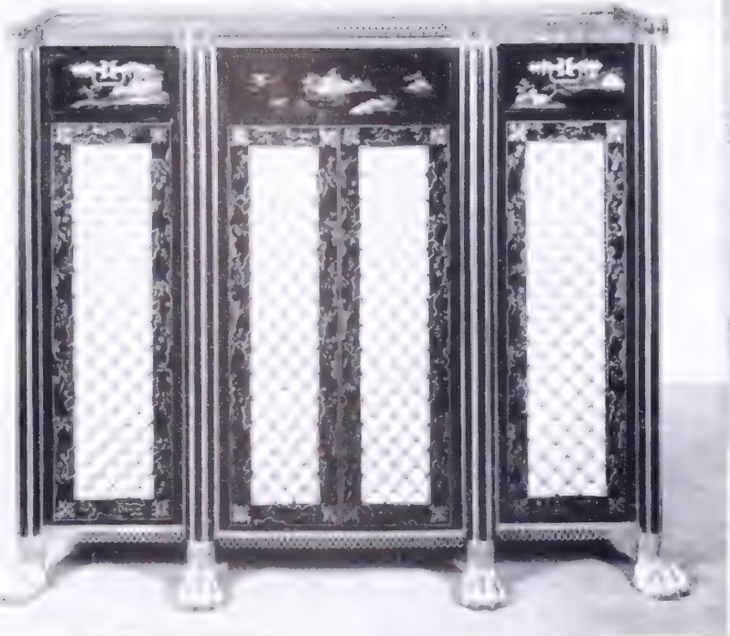

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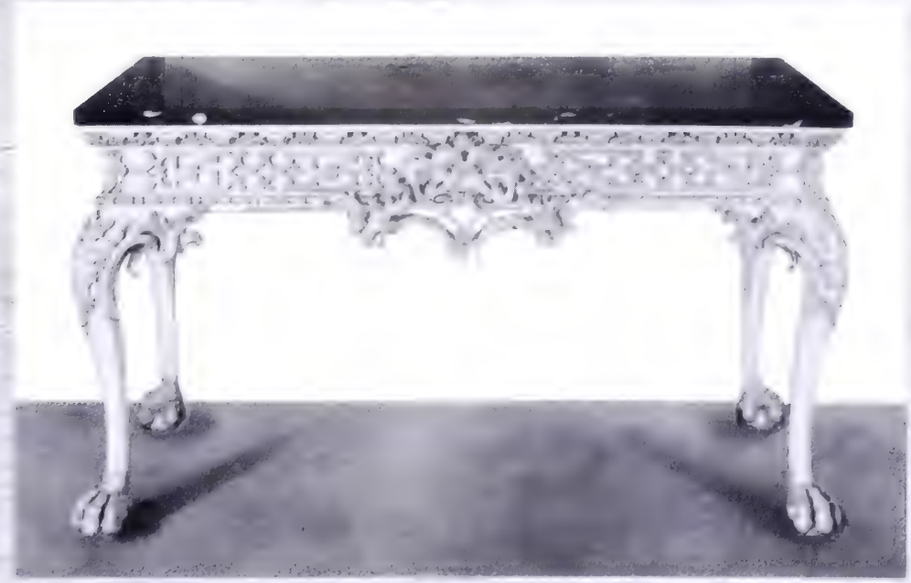

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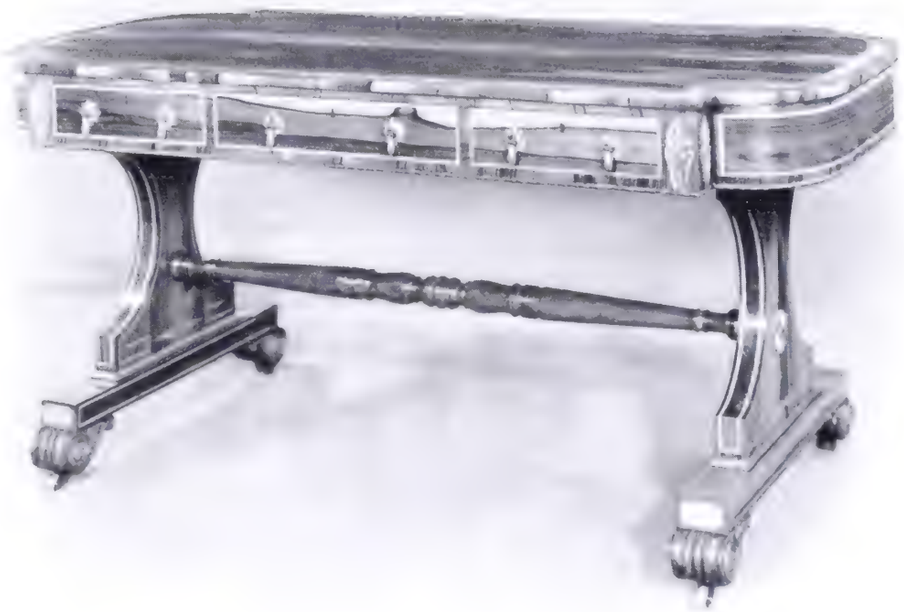

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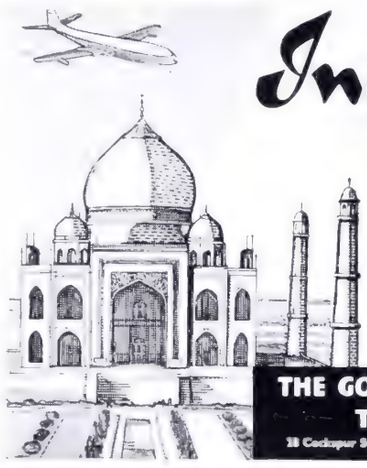

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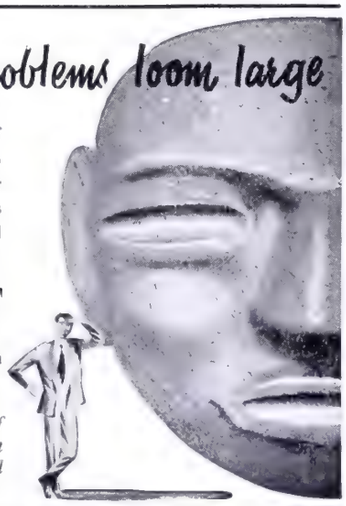

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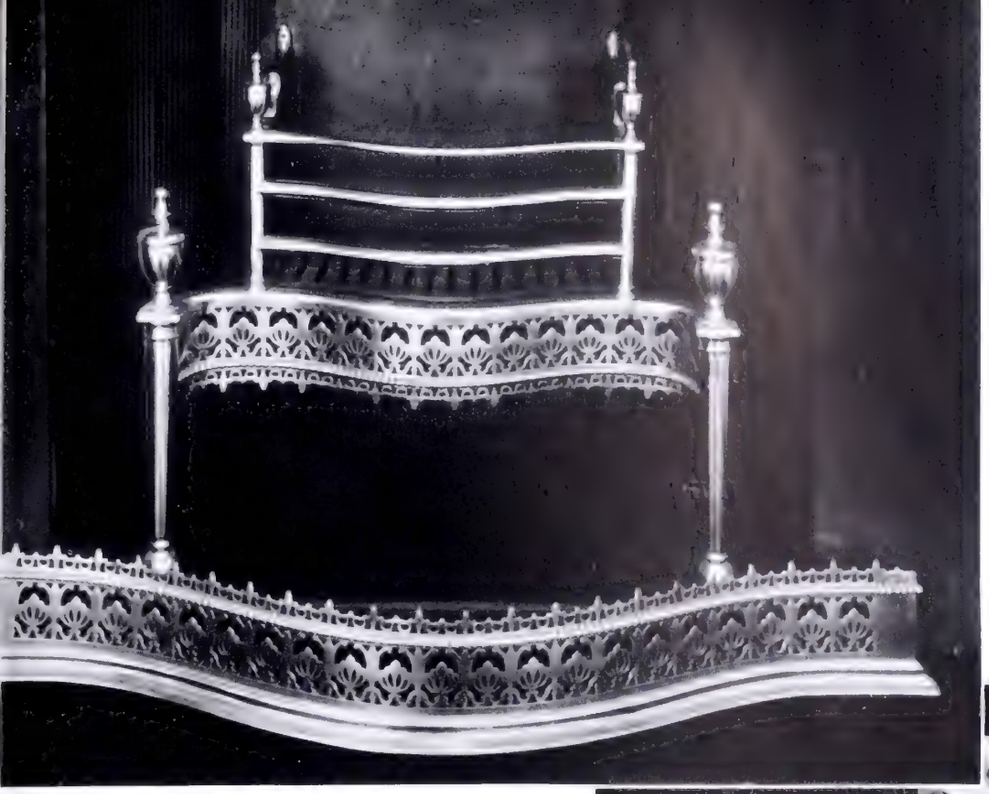

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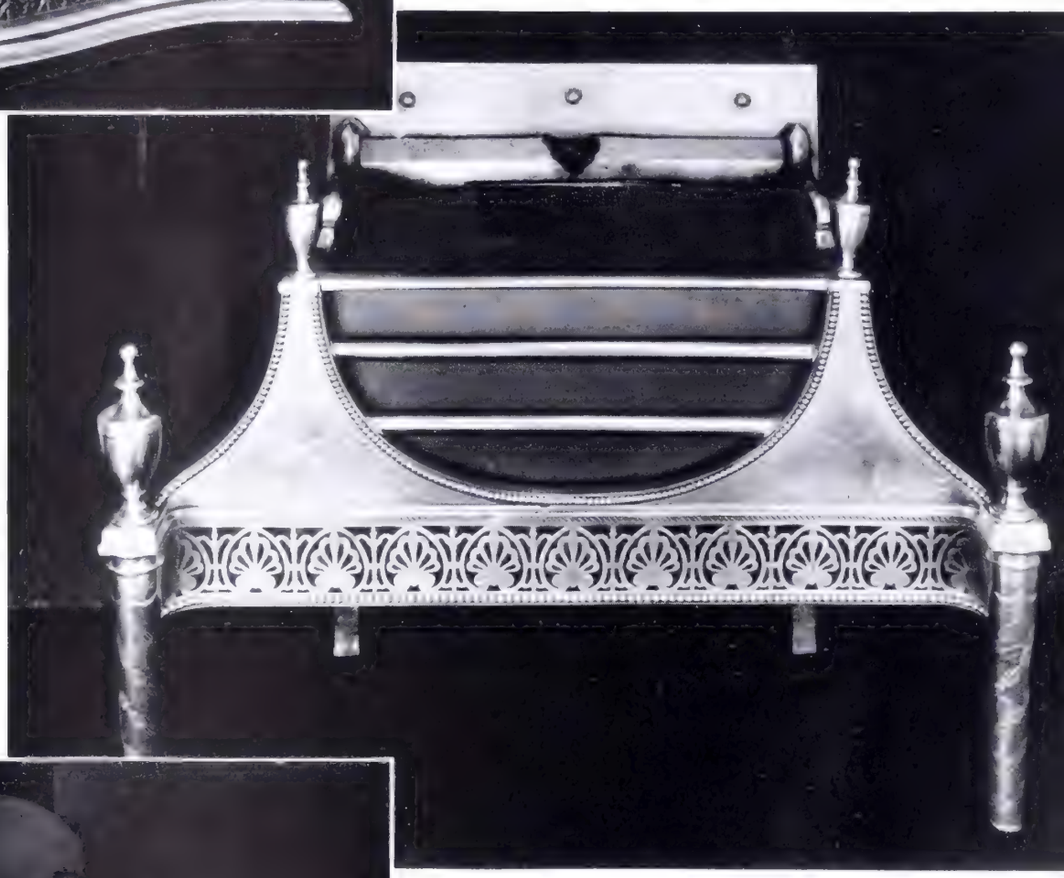

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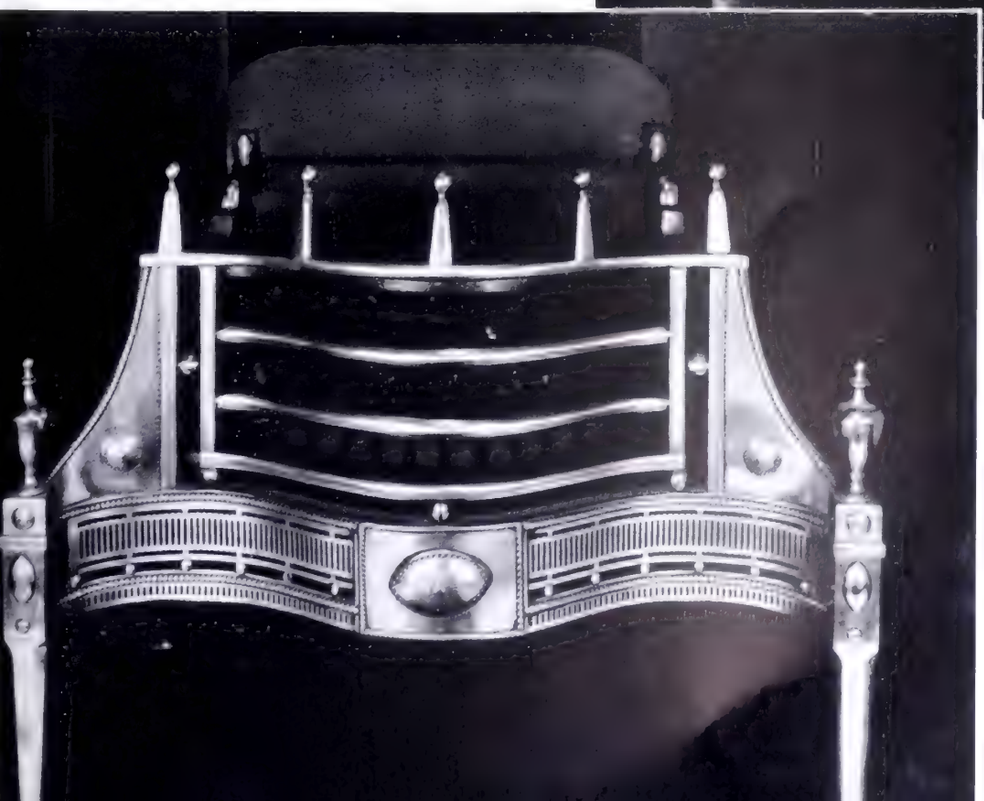

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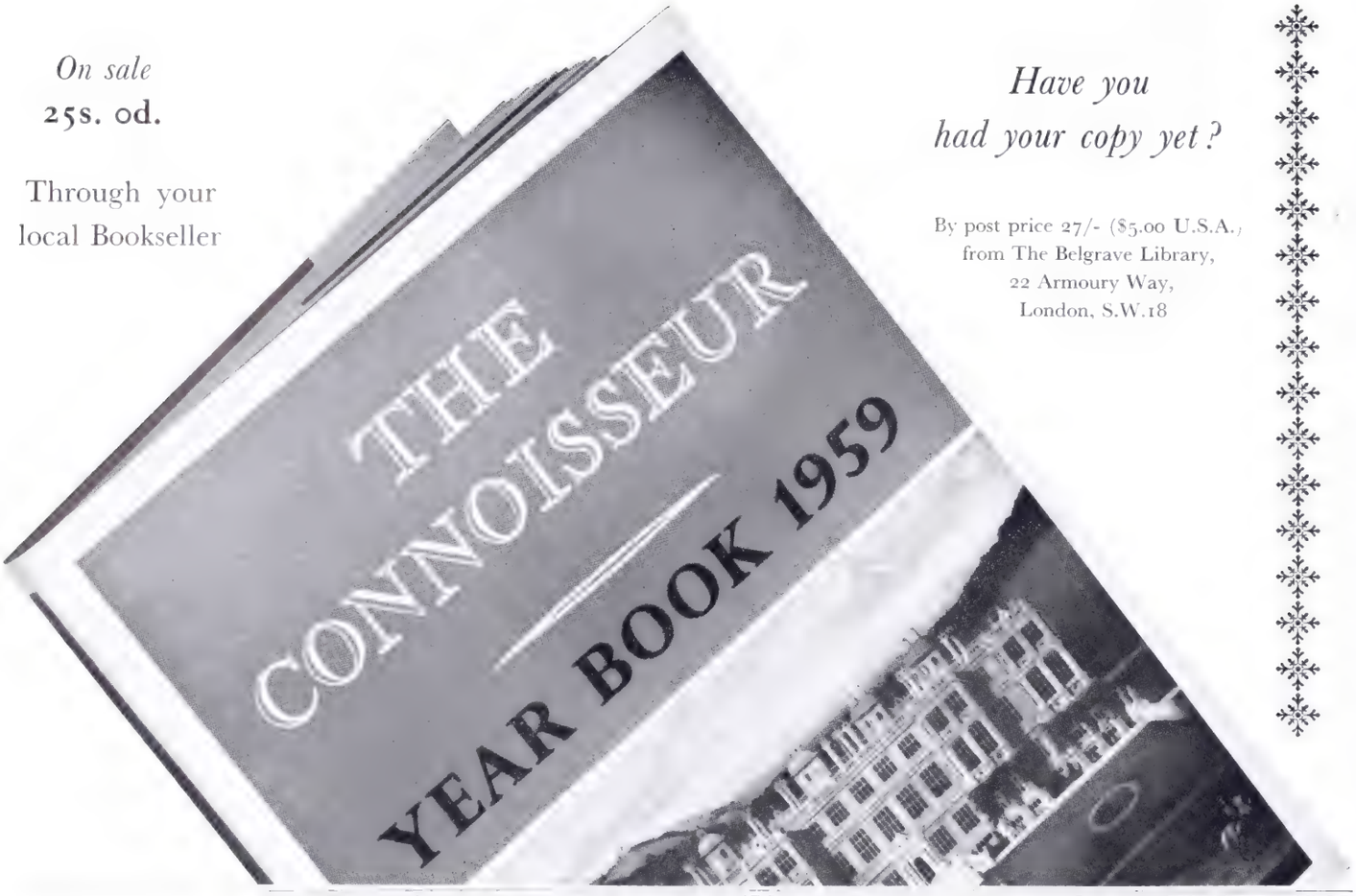

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1. A drawing of the sixteenth-century Gorhambury, built by Sir Nicholas Bacon, Lord Keeper, between 1563 and 1568, and later extended. The wing on the left of the picture was designed and built for the reception and accommodation of Queen Elizabeth I. The Tudor House is now a ruin, to be repaired and preserved shortly by the Ministry of Works

2. The present Gorhambury, built in 1778-1784, Sir Robert Taylor being the architect, was designed to accommodate the collections of pictures which had outgrown the Tudor mansion. The building was originally symmetrical, the two wings to the right of the picture having been added in the first half of the nineteenth century (copyright Photoflight Ltd., Elstree, Herts.).

Gorhambury and its collections

BY THE EARL OF VERULAM, M.A., F.S.A.

GORHAMBURY has never aspired to be one of the 'great' country houses of England. The fame and the glories of Hatfield, less than ten miles away; the wealth of Kenwood, so much closer to London; the great variety of historic sites and houses in Hertfordshire; these have all combined to allow Gorhambury to continue in sequestered peace, 21 miles from Hyde Park Corner, on the north-west fringe of St. Albans.

Whilst little has been bought and little sold through the centuries, and there has been no single great act or accident of destruction or dispersal, Gorhambury has continued to flourish through the centuries. Those who lived there have continued to collect what they could afford, what they needed, and what they wished to hand on.

However, there are now at Gorhambury many possessions which have merits exclusively their own. These include the longest collection of family portraits in Great Britain, beginning with the earliest fully documented portrait of an Englishman (Edward Grimston, by Petrus Christus, signed and dated 1446; it is from this Edward Grimston that my family descends). Four of the eight or nine known paintings by Sir Nathaniel Bacon of Culford (died 1627) hang at Gorhambury. The three contemporary painted terracotta busts of Sir Nicholas Bacon, his wife, Anne Cooke, and their son, Francis (aged about 9), are without equal of their kind and date. The enamelled late sixteenth-century glass from the Tudor Gorhambury, repaired in the 1920's by the Victoria and Albert Museum, is believed to be the earliest domestic coloured glass to survive in Britain. The Gorhambury carpet (5 ft. × 19 ft.), bearing the Royal Arms and the date 1570, together with the arms of the Borough of Ipswich (where it was probably made) and of Harbottle (from whom it descended to the Grimstons), is the earliest surviving woollen pile carpet of English origin. In the Library (No. 3) at Gorhambury are first quarto copies of seven of the plays of Shakespeare; they are the only copies of this edition in the British Isles and are kept on loan in the Bodleian Library at Oxford. These, and a rich variety of other paintings, furniture, books, china and porcelain, comprise a heritage that I hope to pass on intact.

Three or four years ago the Historic Buildings Council for England decided to make a grant of £30,000, one of the largest to date, over a period of ten years, for the refacing of the stonework on all four elevations of the present Gorhambury (No. 2), which was completed in 1784 in the Palladian manner (Architect: Sir Robert Taylor, 1714-1788). The original stone facings, taken mostly from quarries at Totternhoe in South Bedfordshire, have weathered badly; the refacing, which is being carried out to the Architect's original dimensions and design, is being executed in Portland stone, of much greater durability. It should be completed in 1963 or 1964, when the House should be in better condition than it was when new and able to stand for at least twice as long again.

It was stated at the time that the generosity of the Historic Buildings Council was made possible not by the architecture of the House itself, which has many peers, but because it had been specifically designed and built to house its main treasure, the twin collections of paintings belonging to the Bacon and the Grimston families. It is of these pictures that I propose to write here, in general terms. Under the direction of Mr. Oscar E. Johnson of Leggatt Brothers (30 St. James's Street, London, S.W.1), they have all recently been cleaned, revarnished, relined or restored, as may have been appropriate, and then rehung. With the collaboration of Dr. Pamela Tudor-Craig, F.S.A., I am at the moment preparing a full illustrated catalogue of the whole collection of some 200 canvases and a few panels. This volume is intended to be on the one hand a complete work of reference, on the other a critical and historical appreciation. During the past 200 years, the pictures at Gorhambury have in fact been listed or described on at least four occasions, but this proposed volume will be the first full account of the contents of the House to be made generally available. We hope to have it completed, printed and published, by 1960.

The paintings at Gorhambury appear to fall into three main groups, overlapping at certain points. The first is the Bacon Collection; the second the Grimston Collection, and the third (comprising objets d'art as well as paintings) might be termed the Walter Contribution. Other groupings are both less important and also less easily discernible.

The Bacon Collection

Nicholas Bacon was born in 1509, the second son of an ancient and honourable Suffolk family. He graduated at Corpus Christi, Cambridge, in 1527; later he travelled in France, 'to give the last polish to his education', and on his return settled at Gray's Inn, soon distinguishing himself in the legal profession. In 1547 he was made Attorney in the Court of Wards, continuing in this office during the reign of Edward VI. He was elected Treasurer of Gray's Inn in 1552. His great moderation and consummate prudence preserved him through the dangerous reign of Mary; under Elizabeth he was knighted and the Great Seal was delivered to him on 22nd December, 1558, with the title of Lord Keeper. We are told that he opened the session of the Queen's first Parliament with a 'most eloquent and solid speech'. In him were united for the first time the offices of Lord Chancellor and Lord Keeper.

The Lord Keeper was devoted to Science and had a passion for building. In 1560 he purchased Gorhambury, with its surrounding estate. Originally known as Westwick (which name still survives in the locality), Gorhambury dates back at least to Doomsday and even to the Roman occupation, as current excavations are revealing. Sir Nicholas found the mediaeval mansion in the Park (built probably of timber around 1130) inadequate for his purposes and position. Between 1563 and 1568 he commissioned a new Mansion, the ruins of which still stand; these ruins are shortly to be taken in hand and saved from further decay by the Ministry of Works, as being one of the most important remaining examples of early English domestic Renaissance architecture. At his Mansion Sir Nicholas entertained Queen Elizabeth on at least two occasions, as described in Mr. Anthony Bacon's papers in the Lambeth Library; he died in 1579, being buried at St. Paul's Church, his sumptuous tomb there being destroyed in the Great Fire of 1666. He was survived by his second wife, Anne Cooke, the mother of two sons, Anthony and Francis. Anthony, a diplomat, was not robust and died in 1601, probably in France. His mother survived him and died at Gorhambury in 1610. Francis, whose abundant affection for Gorhambury is amply recorded, died in 1626.

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'The only truly native English painter of real distinction of the generation before Van Dyck was an amateur, Sir Nathaniel Bacon. He was born in August, 1585, and was buried at Culford on 1 July, 1627. He painted for his own family and his works had no influence on his contemporaries . . . By far the most remarkable is the full length at Gorhambury, which shows the gifted amateur in his study (rather than his studio) and reveals an interest in painting accessories and still life that is repeated in 'The Cookmaid' in the same collection. He also painted, in a miniature on copper, the first British landscape (Ashmolean, Oxford), which is a curiosity rather than a work of art . . .'.

The Grimston Collection

Sir Harbottle Grimston came to live in the Tudor Gorhambury (No. 1) of Sir Nicholas Bacon and, as already explained, by marrying Anne, the only Bacon ever to be châtelaine of Gorhambury, was instrumental in preserving there many of the Bacon possessions, including probably the Shakespeare Quartos and the Terracotta Busts already mentioned. The Grimston family however descends through Sir Harbottle's first wife, Mary Croke.

10

11

7. Sir Thomas Meautys, Kt., died 1649, the friend, secretary, relative, executor and heir of Sir Francis Bacon. He inherited Gorhambury from Sir Francis and, after his death, it passed by purchase to Sir Harbottle Grimston, who had married secondly Sir Thomas Meautys' widow, Anne Bacon, daughter of Sir Nathaniel Bacon of Culford. Size 83 in. × 52 in.

8. Charles II by Sir Peter Lely. Size 62 in. × 43 in. A fine portrait, recently cleaned for the first time for many years. The King is seated in Garter Robes, with full lawn sleeves, lace collar and ruffles. A red drapery falls from his left shoulder over his knee, whilst in his left hand he holds a portion of his brilliant blue velvet robe. There are repetitions of this picture at Longleat and at Jamestown, U.S.A.

9. A group of the four Children of the 2nd Viscount Grimston, painted about 1768 by Sir Joshua Reynolds, R.A. The second figure from the right was to succeed as the 3rd Viscount, and (with his wife, Harriot Walter) to commission the building of the present Gorhambury. Size 72 in. × 83 in. Another picture recently restored by Mr. Horace Buttery.

10. Harriot Walter, 3rd Viscountess Grimston, in gouache by Daniel Gardner. She brought many books, paintings, and objets d'art into the Gorhambury Collection. Size (oval): 21¾ in. × 18 in.

11. Jane Meautys, Lady Bacon, wife of Sir Nathaniel Bacon of Culford ('the only truly native English painter of real distinction of the generation before Van Dyck was an amateur . . .'), by Sir Nathaniel Bacon. Size: 18 in. × 14 in. on panel.

The Grimston family brought with them from Bradfield a considerable collection of portraits, to which they have added generation by generation until the present day. The series is remarkable for its unbroken sequence, rather than (with few exceptions) for the quality of the individual pieces. They are painted, amongst others, by Riley, Kneller, Lely, Wissing, Dahl, Hogarth, Cotes, Hudson, Reynolds, Gardner, Glain, Hoppner, de Laszlo and Birley. Outstanding amongst them is the Group by Sir Joshua Reynolds (No. 9) of the four children of the 2nd Viscount Grimston, painted during the period 1767-1769, the years of the artist's knighthood and of the inauguration of the Royal Academy.

It was the eldest son of the 2nd Viscount Grimston who, with his wife, Harriot Walter, built the present Gorhambury. It is recorded that its construction was necessary, because of the poor condition of the Tudor House, which could no longer contain the great accumulation of portraits.

The Walter Contribution

Harriot Walter (No. 10) was the only child, and heiress, of Edward Walter of Berry Hill, Surrey, and Stalbridge, Dorset, her mother being the Hon. Harriot Forrester, daughter of George, 5th Lord Forrester of Corstorphine in Scotland, through whom the Forrester title came into the Grimston family.

She died in 1786, shortly after the completion of the new House, and by her will enriched Gorhambury with a large collection of her father's books, china, statuary, and a number of genre and landscape pictures.

Gorhambury is a large house in a peaceful landscape, three or four hours by horse or coach from London, one hour today by car. The collections have known no great vicissitudes or disasters, perhaps because, since the seventeenth century, the Grimston family has produced no outstanding political, or military, or artistic figure. The greatest threats to the continuity of the collections have been the occupation of the house by the War Office during the war years of 1939-1945, and the repeated levying of Estate Duty in each generation. But the hand that robs has also now been generous, and the grant made by the Historic Buildings Council will mean that, a few years from now, the House will stand again sounder than ever before, with all the architectural details of Sir Robert Taylor's original design faithfully reproduced in the warm yellows and creams of Portland stone. The new structure will not only reproduce what the Architect intended, it will also last longer. It must be the duty of this, and future generations, to ensure that the contents of Gorhambury continue to be cared for and cherished, so long as they and the home that holds them last.

Antique Jewellery from Emilia

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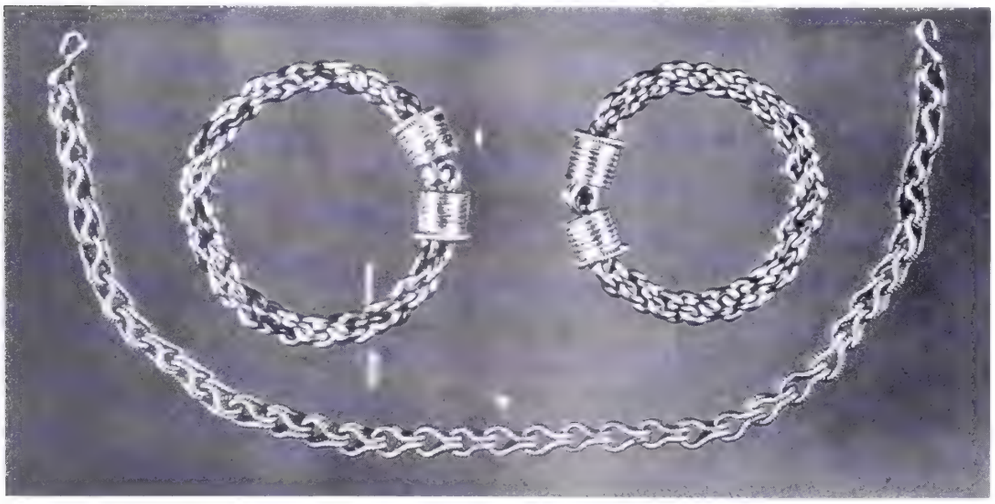
AN exhibition of *Ori e Argenti dell' Emilia Antica* held in the Museo Civico at Bologna at the end of last year must have opened the eyes of many a non-archaeologist visitor to the beauty and superb craftsmanship of antique jewellery. Containing some 320 items, it was devoted solely to antique gold and silver work from Emilian collections. Etruscan jewellery was very well represented by a paper-thin diadem of realistic vine leaves; numerous *fibulae* like plump beetles; bosses adorned with bands of frosted ornament; and heavy ear-rings terminating in animal or human heads with tresses indicated by minute 'bobbles' of raised work. A few tiny finger-rings joined by clasped hands revealed the ability of first-century jewellers. Late antique goldsmiths' work included a fistful of mint-fresh Imperial coins, heavy gold chains to serve as necklaces or bracelets and imposing thumb-rings. These weighty objects seem often to foreshadow opulent Victorian chokers and bangles, yet those made in the sixth century for the barbaric Lombard conquerors anticipate the garish pendants and brooches of the Russian Ballet style. The Lombardic jewels, enriched with garnets set among interlaced Celtic ornament, most of which derive from the rich hoard discovered at Parma in 1950, were, none the less, among the most fascinating objects in this memorable exhibition. A well illustrated catalogue, introduced by Professor Guido A. Mansuelli, makes a valuable contribution to the study of antique jewellery.



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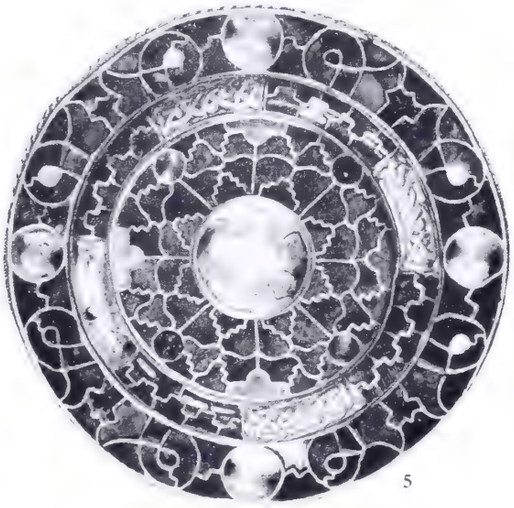

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1. Gold clasp, 4 cm. diameter, early fifth century B.C. and discovered during recent excavations in Valle Pega near the Etruscan port of Spina. The highly polished central panel, decorated with negroid masks, is separated from the outer band of bulbous ornament by a circlet of delicate frosted work. *Museo Archeologico Nazionale, Ferrara.*

2. Gold finger-ring, maximum diameter 2·5 cm., about 450 B.C. and discovered in the necropolis at Bologna (the Etruscan *Felsina***). The central head of a winged genius is supported on either side by a minutely wrought half figure. As Professor Guido Mansuelli points out, this is a masterpiece of north Etruscan jewellery.** *Museo Civico, Bologna.*

3 & 4. Two gold bracelets, 7·5 and 6·8 cm. diameter and a gold necklace, 38·6 cm. long, all discovered at Parma in 1821 together with other objects of jewellery and a hoard of coins. Despite their simplicity of design, these heavy ornaments give an impression of great opulence characteristic of late antique jewellery. They probably date from the third century A.D. *Museo Nazionale d'Antichità, Parma.*

5. Gold buckle inlaid with garnets and laminae of *pietra alamandina*, **6·7 cm. diameter, and discovered at Parma in 1950. The exquisite quality of the workmanship on this buckle, or clasp, contrasts sharply with the wholly barbaric nature of its decoration. It is of Lombardic origin and dates from the late sixth or early seventh century A.D.** *Museo Nazionale d'Antichità, Parma.*

1. Hastings: $15\frac{1}{2} \times 23\frac{1}{2}$ inches.

The R. W. Lloyd Collection of Turner Watercolours

BY ANDREW GRAHAM

THE finest collection of Turner's drawings in private hands'—the words are quoted from Sir Alec Martin's obituary notice of the late Mr. R. W. Lloyd who died in London last year leaving £950,573—has now passed into the custody of the British Museum. These drawings were collected by Mr. Lloyd with the help of Messrs. Thos. Agnew, and some of them are to be included in an exhibition to be held at the British Museum next month.

This immensely important collection, the scope and contents of which have hitherto been known only to a privileged few, covers virtually every important phase of Turner's progress as a painter in watercolour: from the meticulously accurate topographical drawings of his early youth to the time when, as in *Zürich* and *Lucerne* (Nos. 11 and 12), outlines are dispensed with, and colour is almost all-important. The earliest drawing here illustrated is *Hastings* (No. 1) which dates from 1818.

The illustration of this tremendous watercolour gives some indication of the movement in it, but cannot convey the full splendour of the ensemble. Both this picture and *The Wreckers* (No. 2) are classic examples of Turner's infinitely detailed and intelligent study of the sea, one of the principal subjects which, throughout his life, provided stimulus, inspiration, and challenge.

Yet whereas the sea in the Hastings picture is a sea sketched from a boat and only one part of a composition in which the land and the sky are almost equally important, the sea of *The Wreckers* is a monstrous elemental thing, whose giant proportions are but emphasised by the little life-size humans in the boats. Both pictures are masterpieces of movement. In the one there is the static element of the cliffs and the little town between the ever-changing sky and the sea. In the other, all is fury.

Marxbourg on the Rhine (No. 3) is one of the relatively rare Rhine drawings in which this collection is especially rich. This drawing is not, however, one of the fifty-one which Turner sold to Mr. Fawkes of Farnley in 1817. It is signed and dated 1820. The drawing speaks for itself. In colouring it is still tender, and though it is in a sense a picture of a castle, it is very far removed from those portraits of other people's houses by which Turner made a substantial part of his living as a young man. It is

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2. The Wreckers: $17\frac{1}{8} \times 25$ inches.

3. Marxbourg on the Rhine: $11\frac{1}{2} \times 18$ inches.

4. Worcester: $11\frac{1}{4} \times 17\frac{1}{4}$ inches.

5. Richmond Bridge: $11\frac{1}{4} \times 17\frac{1}{4}$ inches.

6. Caernarvon Castle: $11 \times 16\frac{1}{2}$ inches.

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the artist and not the patron who has decided how this scene shall be portrayed.

The next five illustrations (Nos. 4 to 8) of Worcester, Richmond Bridge, Caernarvon Castle, Prudhoe Castle, and Winchelsea, are of drawings made for the series of engravings *Picturesque Views in England and Wales*: and all date from the late 1820's and early 1830's.

Worcester (No. 4), apart from its sheer beauty as a composition and the subtlety of the gradation of its colours—attributes which may be taken for granted in all five of these drawings—is of special interest to the student of Turner's whole work for many reasons, some of which will be mentioned here.

Though this is a romantic representation of an English city, with the rose red cathedral as one feature of it, the architectural drawing both of the cathedral itself and of the darker crescent of buildings between it and the river's bank, could only be the work of an artist of great experience in the field of pure topographical draughtsmanship. Yet, though these features are recognisably by the same hand as that which drew Lincoln, Peterborough and Salisbury more than thirty years before, the treatment of the sky, the trees, the distant spire and tower, already begins to foreshadow the true begetter of the Impressionist School.

Richmond Bridge (No. 5) was the first Turner drawing which Ruskin ever acquired. It was given to him by his father. To see it is to realise why Ruskin fell in love with Turner's work and was to become its doughtiest champion. This is a gay, lighthearted picture with no mystery about it. Richmond is indicated, the bridge is drawn in detail, the trees on the right are of surpassing elegance; but it is the young lively figures on the sward on the left, frisking in the sunshine and the summer breeze who set the happy carefree tone.

If *Richmond Bridge* may be said to have the lighthearted quality of a luncheon-picnic on a sunny day, *Caernarvon Castle* (No. 6), which also at one time belonged to Ruskin, has the ethereal quality of a vision—a vision splendid.

For all the turrets and battlements and misty distant towers, painted with colours as fluid as the water in the foreground, this is a picture of a moment, or at the best a few moments in time. The firm-fleshed figures on the left, the perpendiculars of the masts, and the group of urchins on the bank, only serve to stress the literally breathtaking quality of the scene, as it appeared to the artist who had eyes to see it.

It is difficult to avoid using the word 'magic' when writing of Turner's finest watercolours: and, indeed, it is as good a word as another to describe the combination of technical skill and inspiration by which he was able to capture the moment when the last of the night is not yet gone, and all the East is bathed in primrose-gold.

Prudhoe Castle (No. 7) is another exquisitely tranquil picture. The delicacy of the gradation in colours, leading the eye back to the blue castle, set in its blue hills, has to be seen to be appreciated.

How pleasant it is to realise that, just as Turner was to provide one of the main inspirations for a whole school of Frenchmen yet unborn, so here, as in several of the paintings which he himself considered to be his best, he acknowledges his debt and pays the sincerest form of tribute to Claude.

In strong contrast to this picture, and probably painted in the same year (1828), is No. 8. Only a few architectural features, used to form part of the design, indicate that this is Winchelsea rather than anywhere else. It is in fact a stirring composition first, and only incidentally a picture of a place. The flood-tide of early nineteenth-century romanticism is surging up the hill in gorgeous

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late George IV uniforms, under the sort of sky to which only Turner could do justice. The picture is notable, among other things, for the importance given to the human figures. Both by their scale in relation to the whole composition, and by the brilliance of their colouring, it is they, and not the land or the sky, who dominate the scene.

No. 9 is the famous *Snowdrift on an Alpine Pass*, exhibited in the Royal Academy of 1829 with the delightfully Turneresque title '*Messieurs les voyageurs* on their return from Italy (*par la diligence*) in a snowdrift upon Mount Tarrar, 22nd of January, 1829'.

The *diligence* in which Turner was coming back from Rome, came to grief in a snowdrift; and, typically, he took advantage of the occasion to jot down a sketch of the scene. Apart from its merit as a work of art, every item in it, the patient, yoked oxen on the left, the efforts of the passengers hauling on the rope in the centre, the group round the improvised fire, the moon, the cloud effects and the snow, all mark it as the most brilliant example of vivid pictorial reporting, of impressionism in one of its truest senses.

The late sketch of Venice (No. 10), which dates from 1835 or after, is the only example illustrated here (though there are many of great beauty in the collection) of a sketch as opposed to a finished watercolour drawing. It is a thing of gossamer lightness and of the highest quality.

Finally: *Zürich* and *Lucerne* (Nos. 11 and 12), dating from 1842 and 1843 respectively. Since the effect of these two pictures depends almost entirely on Turner's incomparable use of colour, it cannot be expected that black-and-white photographs can give more than a ghost of an indication of their great glory. In that the one is an effect of sunlight and the other of moonlight, they are, in a sense, complementary. They are superb examples of the most advanced point to which Turner brought watercolour painting.

As A. J. Finberg says, in his *Life of Turner* (p. 372): '. . . colour had become almost an end in itself. He uses it as the musician uses his tones, chords, and melody, as a thing living and delightful for its own sake, and as a means of awakening, sustaining and controlling emotion'.

To sum up. This is a superlative collection. The illustrations chosen for this article are representative of the best things in it. Only superlatives are of use in trying to describe it.

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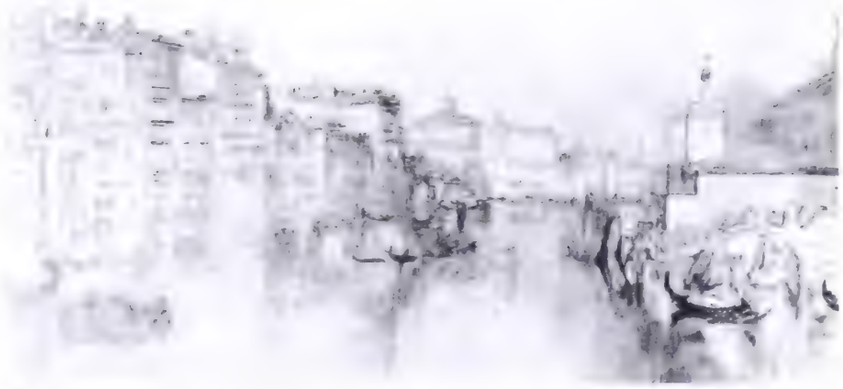

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7. Prudhoe Castle: 11½ × 16 inches.

8. Winchelsea: 11½ × 16½ inches.

9. Snowdrift on an Alpine Pass: 21 × 29 inches.

10. Venice: 8½ × 12½ inches.

11. Zürich: 12 × 18 inches.

12. Lucerne: 11½ × 18½ inches.

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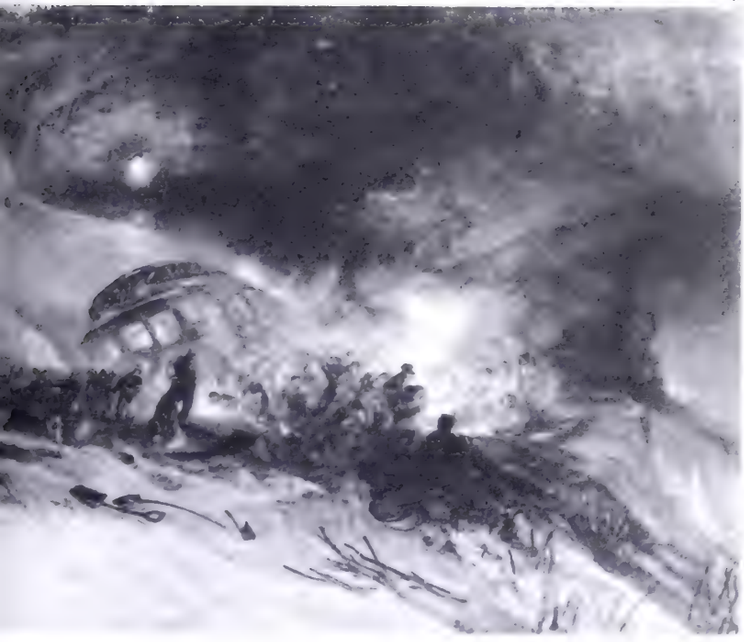

12

English Plate at the Hermitage Part 2

BY N. M. PENZER

THE next items in the English Service are two pairs of large silver-gilt jugs and three plain silver-gilt mugs (Jones pp. 86, 7 and Pl. XLIII). Of the jugs, which have vase-shaped bodies and plain scrolled handles, the taller pair ($11\frac{3}{8}$ in.) is decorated below a central moulding with vertical lanceolate leaves alternating with plain straps of lesser height. The smaller jugs ($9\frac{1}{4}$ in.) are plain. Both pairs are engraved with the cypher of Catherine I within a laurel wreath one side, and the Imperial Russian arms the other. There is no date-letter on the taller pair, but it may be placed as *c.* 1725-6. The other pair is dated 1726-7. They are all the work of Ann Tanqueray. See further Foelkersam (II. pp. 5, 6) and Troinitsky Nos. 11-14 with Pl. VII. Nos. 11, 13.

The three mugs are by William Fleming and probably all were made in 1725-6 although the large one of the set is not marked. The Russian Imperial arms are engraved in the front of them all: see Foelkersam (II. pp. 6, 7) and Troinitsky Nos. 15-17. Mention must now be made of the fine rose-water ewer and dish formerly in the Hermitage Collection, but subsequently disposed of, and now said to be in America (No. 12). It was advertised for sale in the June, 1936, issue of *The Connoisseur*. The ewer is of the helmet-shape type, with the scroll handle terminating in a grotesque mask. The total height is $14\frac{1}{4}$ in. Jones (p. 68) says it bears the date-letter for 1704-5, and then makes the surprising statement that the maker's mark is 'SM with a crown above and a fleur-de-lys below for Samuel Margas'. As Jones knew better than anybody, if the date was 1704-5 in the Britannia or New Style period the mark would have to be MA, the first two letters of the surname. It is only the Old Style mark, registered by Samuel Margas on March 8th, 1720/1, that corresponds exactly with Jones' description. We can only suppose, without seeing it, that the date-letter is very indistinct and was read wrongly by Jones. It must date after 1720/1, and might quite possibly have been ordered by Catherine I between 1725 and 1727, and so form part of the English Service. The accompanying dish, with a diameter of $26\frac{1}{2}$ in., has an edging of laurel with rosettes at equally spaced intervals. The wide flat rim is decorated on its outer half with strap-work and shell ornaments in relief. The inner depression has a band of diaper work with shells, scrolls and small masks engraved on its outer perimeter. The centre of the dish is occupied by the Russian Imperial arms in relief encircled by a plain hollow trough into which the base of the ewer fits. This in turn is circled by an embossed foliated band with small flat shells at intervals. It is entirely unmarked, and we can but assign to it the same date as the ewer.

Foelkersam (I. Pls. 20, 21 and II. p. 7) reads the design under the SM on the ewer as four pellets ∴ and suggests John Smith as the maker, in order to conform with the law of the New Style prevailing in 1704 (could Jones have merely copied the date from Foelkersam?). The dish is described as 'the work of an unknown master of the eighteenth century'. Troinitsky (Pl.V) attributed both pieces to Samuel Margas and suggests 1725-26 as their date, thus conforming to SM of the Old Style.

We can now pass to a large silver soup tureen on four scrolled feet resting on shells, with lion-mask drop-handles and an oval body decorated with alternate ornamental and plain vertical straps on a matted ground. It bears both the cypher of Catherine I and the Russian Imperial arms side by side. The weight is inscribed as 251 oz. 2 dwt. The total height is $11\frac{1}{2}$ in., the length 15 in. and the width $11\frac{1}{2}$ in. There is no date-letter, while the maker's mark, PA with a peacock above, is Simon Pantin. Jones (p. 78 with Pl. XXXIX) dates it as *c.* 1715. This is probably correct, as in 1717 his mark was changed to SP. This, then, was a piece acquired by, and not made to the order of, Catherine I. It should be noted that the cypher is 'EI', which is strange as it could not be known that there would ever be a Catherine II. It can only be supposed that the 'I' was added years later when there *was* a Catherine II. But as there never was an Elizabeth II, the 'EI' should have warned Jones that he was mistaken in assigning the cypher to Elizabeth (1741-61) instead of to Ekaterina, or Catherine I (1725-27).

Whether or not the silver-gilt salver by Isaac Riboulau, 1751-2, shown here in No. 13, and included in Jones (Pl. XL) was a later addition to the English Service, is not clear. It has a shaped and moulded edge, and is quite plain except for a chased border of strap-work relieved by rosettes, shells and masks. The Russian Imperial arms are engraved in the centre, within a circle of strap-work, but are now very faint. The salver rests on three cast feet and has a diameter of $16\frac{5}{8}$ in. Foelkersam (II. p. 4) wrongly attributes it to John Rowe, while Troinitsky (No. 22) gives the correct maker, but the wrong date-letter. He also records (No. 23) a copy of the salver which bears only the Russian control marks for 1728. He suggests that it may be Russian workmanship. We may well ask how a copy of a piece made in 1751 could have Russian control marks of 1728.

Having now dealt, however imperfectly, with the so-called English Service, we can return to 1720-21, the date of the massive silver wine fountain by Paul de Lamerie. So far as is at present known, these great urn-like objects were the creation of English craftsmen to cater for the demands of an extravagant Court and nobility soon after the Restoration. Many have doubtless been melted down long since, and the earliest existing example is probably that of *c.* 1670 now at Penshurst Place, Kent, while very few are known after 1725. The Lamerie piece (No. 14, opposite) is, then, of late date so far as wine-fountains are concerned. Its shape is usually described as of vase form—a somewhat vague term—but as the chief characteristic of this particular type is that the broadest portion is at the top thus producing a tapering effect, it could also be described as of inverted pear or cone shape. Other examples of the type include one to which a date of *c.* 1710 has been suggested. I would place it at about 1720. It is the work of William Lukin, and was on view at the recent Royal Ontario Museum exhibition of English silver.[14] Its height is $24\frac{3}{4}$ in., and weight 263 oz. 17 dwt. Two others, very similar, are by Thomas Farrer and both 28 in. high. The first is

[14] Catalogue No. F.11. p. 38, and *Connoisseur*, June 1958, p. 9.

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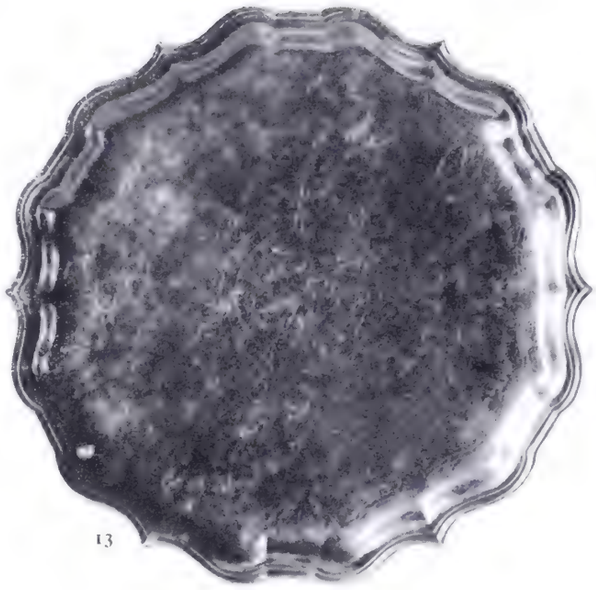

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12. Silver-gilt rose-water $14\frac{1}{4}$ in. high ewer and $26\frac{1}{2}$ in. diameter dish, by Samuel Margus, c. 1725-6. Formerly in the Hermitage Collection, advertised in 'The Connoisseur' by Messrs. Wartski in June, 1936, and now said to be in America.

13. Silver-gilt salver, with the Russian Imperial arms engraved in the centre. By Isaac Riboulau, 1751-52. Diameter: $16\frac{5}{8}$ in.

14. Large silver wine-fountain. By Paul de Lamerie, about 1720. Height: $24\frac{3}{4}$ in. Weight: 263 oz. 17 dwt.

15. One of a pair of large two-handled 'Adam' Vases, subsequently turned into wine-fountains. By Andrew Fogelberg, 1770-71.

16

16. Toilet box, the lid embossed with the legend of Amphitrite. By Augustine Courtauld, 1741-42. Length: 8½ in. Height: 4¼ ins.

18. Silver teapot, 4 in. high, dated 1734-35, but bearing no maker's mark.

19. Silver coffee-pot, teapot and tea-caddy with chinoiserie decoration, the two former by Fuller White, 1756-57 and 1757-58, the tea-caddy by Thomas Heming, 1750-51.

18

19

dated 1720-21 from the collections of the Earl of Harrington 1887, and the Viscount Clifden, 1893. It was recently sold at Christie's.[15] The second is 1728-9 and is in the collection of the Marquess of Exeter,[16] with a wine-cooler, 63 in. long with the handles, of matching design. The Lamerie piece under discussion[17] has plain straps interconnected with outlined mouldings both on the shoulder of the upper bulbous section, on which the two jointed handles are applied, and also, in inverted order, on the narrow lower bulbous section from which the tap with its dolphin spout and handle projects. Immediately below the upper section is a plain concave moulding with four ornaments of dolphins, shells and fluting, while the narrower central portion is decorated with tall acanthus leaves in low relief. Below the tap a plain spool-shaped section with a central moulding rests on the circular base which is boldly gadrooned. The neck, which is of corresponding shape, separates a concave moulding of acanthus leaves below from the cover, which has a narrow gadrooned edge and a pine knob finial rising from a small dome of acanthus foliage. The total height is 28 in. P.A.S. Phillips, in his work on Lamerie, considers that the piece presents an inconsistency of design (p. 70 with Pl. XV).

[15] June 4th 1958, lot 106.
[16] N. M. Penzer, *Apollo*, Sept. 1957, p. 41 and Fig. IV.
[17] Jones p. 84 with Pl. XLII; Foelkersam I Pl. XVI, II. p. 376. Troinitsky, No. 8.

The Hermitage has several other wine-fountains apart from that by Lamerie, but whether they were all used for wine or possibly made or converted for use as samovars is unknown. Foelkersam (I. Pl. 15 and II. p. 373) shows a very elaborate one with the 1703 Copenhagen assay marks and 1714 control marks. It had been given to Count Dolguruki (1672-1739) when minister at Copenhagen. It was subsequently seized by the State after his beheading for treason in 1739. Other examples shown by Foelkersam (I. Pl. 16) include one of 1716-19 by J. J. Biller of Augsburg,[18] one of the first half of the eighteenth century from the Hague (I. Pl. 17), and an English one of Adam design by Charles Wright of 1770-71.[19] (Jones p. 102). Before leaving wine-fountains there is the large pair of vases by Andrew Fogelberg, Paul Storr's Swedish master, which have already been mentioned in connection with the Duke of Kingston's wine-cooler. It seems likely that they once belonged to the Pierrepont family, since they were taken to Russia by Elizabeth Chudleigh together with the wine-cooler and sold, apparently as a 'set', to Catherine II. She, in turn, gave them to Potemkin, and at his death they were

[18] Rosenberg, *Die Goldschmiede Merkzeichen*, 3rd edit. 1922, Vol. 1. p. 115. No. [illegible], with pl. 16.
[19] Cf. the large tea-urn made by Wright in the same year, and presented to the Clothworkers by the Master, Edgar Horne, in 1878-9. See H. D. Ellis, *Ancient silver Plate belonging to the . . . Clothworkers*, 1891, p. 21. No. 26, with Pl. III. No. 7.

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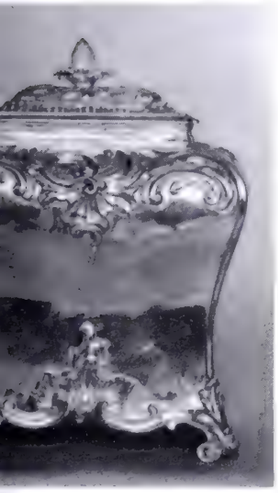

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17. Centrepiece, 21½ in. square, 11¼ in. high, with basket, four branch candlesticks, two pepper and two mustard casters. By Samuel Wood and William Cripps, 1745-6.

20. Silver tea-caddy with rocaille ornamentations. By Pierre Gillois, 1757-58.

21. Coffee-pot with rocaille ornament. By Samuel Courtauld, 1757-58.

entered in the inventory as: 'Two vases, with lids and copper spigots, on pedestals of divers foreign wood inlaid with silver'. Considering that the vases themselves—without their lids which are apparently lost—were three feet high, they would have made a brave show on the pedestals, of which we know nothing more. Just when the spigots were added is also not recorded, but at the fabulous 'Potemkin Feast' held at the Tamida Palace on 28th April, 1791, we are told that they stood each side of the wine-cooler which, on this occasion, was used for the famous sterlet (*Sterlyadi*) soup. As is clear from No. 15, which shows one of the vases, the design throughout is Adam: the guilloche band round the neck, the vertical beadings above, the large loop reeded handles terminating in oval ornaments, the band of ovals with beaded borders round the top of the body, the swags depending from rosettes, the calyx of lanceolate leaves. All are reminiscent of Adam's work. The circular foot is decorated with acanthus and anthemion sprays in relief. In Jones (Pl. XLVI) the photograph is taken from the opposite side to that here shown, and clearly shows the small square hole for the spigot.

The amount of English plate for table and personal use now in the Hermitage Collections must be very considerable, although no complete inventory appears to have been published. In the *Burlington Magazine* for July, 1935, and July, 1936, Paul Derwis described and illustrated several interesting pieces, not seen by Jones. They included a small silver-gilt hooped barrel composed of two halves forming beakers (1572), a pair of silver incense-burners (*c.* 1680), a mirror in a baroque silver-gilt frame by Charles Kandler (after 1727),[20] a rare silver triangular steeple-topped burner (perhaps *c.* 1620), a silver-gilt standing cup and cover (1627-8), a fluted silver jug by Alexander Roode (1697-8), and a rococo silver toilet set of twenty-four pieces (1718-38) by eight different goldsmiths. These included Edward Vincent, Augustine Courtauld, Paul de Lamerie, Simon Pantin and others. Many of the pieces bear the arms of Biron, Duke of Courland. Other items noted by Derwis were a shell-shaped sauceboat by David Willaume (1739), a silver centrepiece by Augustine Courtauld (1741), and an inkpot by Paul Crespin (1742) in the shape of a plaited straw basket of fruit.

To the above can now be added another dozen items. We can start with a toilet box by Augustine Courtauld, made in 1741-2 (No. 16). It stands on four feet, with rococo ornamentation at the sides, while the lid is embossed with a scene showing Amphitrite in her marine chariot drawn by two sea monsters and a train of

[20] Derwis notes that the mirror bears a Britannia mark, and wrongly concluded that the frame must date between 1697 and 1718, whereas the Higher Standard (Britannia) mark only ceased to be *compulsory* after 1718. Kandler took out a Britannia mark in 1727, in addition to an Old Standard mark. For details see Penzer, *Apollo*, Sept. 1956, p. 81, where all Kandler's marks are reproduced.

22

attendant Nereids. The length is $8\frac{1}{2}$ in., the breadth $6\frac{1}{4}$ in., and the height $4\frac{1}{4}$ in.

The centrepiece (No. 17) is the joint work of Samuel Wood and William Cripps. The stand, which has plain moulded sides with centred rams' heads and pendant garlands, rests on four acanthus feet. It supports a pierced basket on an acanthus base from which four arborescent branch candlesticks emerge. On the edges of the stand are four casters, the two larger ones for pepper, sugar or salt, while the two smaller ones, being unpierced, are for mustard. There are no marks on the stand, which is $21\frac{1}{2}$ in. square. The basket has the mark of Cripps, and the casters those of Wood. The greatest height is $11\frac{1}{4}$ in.

Of tea and coffee sets, mention must be made of a small 4 in. tea-pot of inverted pear shape with rocaille decoration, made in 1734-5, but with no maker's mark (No. 18). There is also part of a *chinoiserie* set[21] (No. 19) consisting of a tea-pot (4 in.), coffee-pot (10 in.) and tea caddy ($5\frac{1}{8}$ in.). The first two are by Fuller White (1757 and 1756) and the caddy by Thomas Heming (1750). The set also includes a highly rococo kettle and stand by Nicholas Sprimont (1745), a bowl by Fuller White (1758) and a vase-shaped cream jug of 1747 with an illegible maker's mark. Of elegant shape is a tea-caddy of Louis XV style (No. 20) with rocaille ornamentation, by Pierre Gillois (1757-8). There is also a similar, but much more ornate coffee-pot (No. 21) by Samuel Courtauld, with the date-letter for 1757-8[22]. The same craftsman was also the maker of a shaving-dish of 1757-8 with rocaille edging (No. 22). It is 13 in. long by $9\frac{1}{2}$ in. wide. Another one, unmarked but *c.* 1750, has a narrow grape-vine border and a ewer to match.[23] The next piece (No. 23) is a heavily fluted tankard in three sections with a domed cover in two stages, a pierced thumb-piece and double scroll handle. It is by an unidentified maker IW and has the date-letter for 1768-69. This is $7\frac{1}{4}$ in. high.

There are two sets of silver circular salvers of 1776-7 resting on three feet (No. 24) by Robert Jones and John Schofield. The first set is of eight pieces, with borders pierced by vertical bars overlaid with ten laurel festoons. The Imperial Russian arms are engraved in the centre of each salver, which otherwise is plain. The diameter is 9 in. The second set consists of seven pieces, exactly similar to the other one except that the border is composed of rosettes arranged in guilloche form. It was formerly part of the service of plate of the Governors of the province of Yaroslav. Jones (p. LVI) tells us that it was Catherine II who provided the Governors of the provinces of Tula, Volhynia and Yaroslav with services of plate made in England. Of the Tula service there still remains a set of thirty-eight silver candlesticks (No. 25), thirty-one silver meat dishes (1776 and 1777), an octofoil salver of 1776-7 by John Carter (Jones p. 94 with Pl. XLVII) and the eight salvers already mentioned. The candlesticks, $10\frac{7}{8}$ in. high, are by Thomas Heming 1776-77 and have applied acanthus and laurel leaves on their shafts and circular bases. The sockets are plain except for a laurel leaf decoration on the edges. They rest in a calyx of water-leaves.[24]

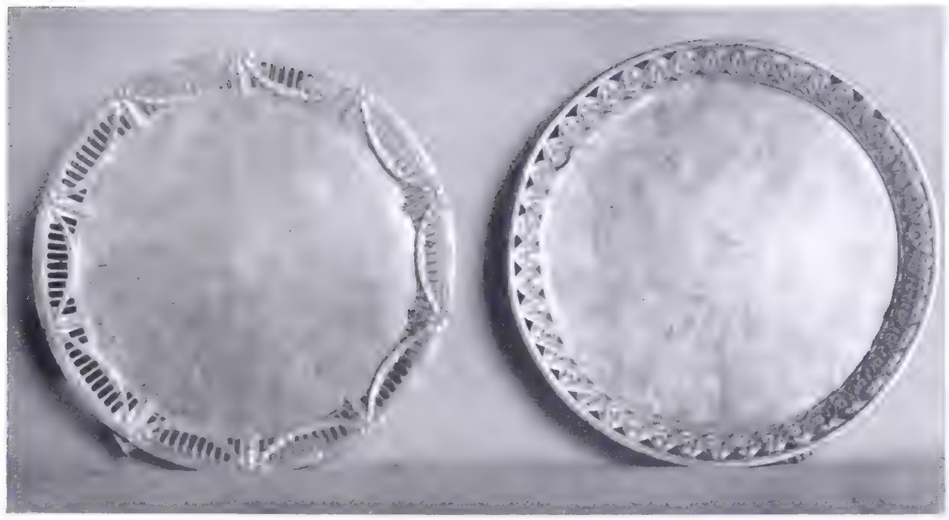
Finally there is a massive silver-gilt cup and cover (No. 26) of 1778-9 also by Thomas Heming. Its vase-shaped body displays amorini holding festoons of laurel. A plain rectangular panel each side bears the following inscription on a matted ground.

DIS MANIBUS
ATHANIÆ EMERIDIS
CN. VELLERIUS QVART
UXORI PIISSIMÆ
FECIT ET SIBI
POSTERISQUE SUIS

The lower part of the body has spiral fluting divided from the fluted foot with its plain square base by a thick cable moulding. The domed cover is decorated with laurel foliage surmounted by two eagle's heads as a finial. Total height: $10\frac{1}{2}$ in., diameter of mouth $6\frac{1}{2}$ in. It is described, but not illustrated, by Jones (p. 90), but see Troinitsky No. 64 with Pl. VII.

[21] Jones p. 100 with Pl. XLIX, and Troinitsky Nos. 33-37.
[22] Troinitsky Nos. 40 and 43.
[23] Troinitsky Nos. 49, 50.
[24] See Jones pp. 92, 93 with Pl. XLVI Nos. 1, 3 and Troinitsky Nos. 60, 61.

23



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22. Shaving-dishes. The example at left is unmarked, that on the right is by Samuel Courtauld, 1757-8.

23. Fluted tankard, in three sections, 7¼ in. high. By an unidentified maker, IW, 1768-69.

24. Two Salvers, 9 in. in diameter, by Robert Jones and John Schofield, 1776-77. That on the left is one of a set of eight, and that on the right one of a set of seven. The Imperial Russian arms are engraved in the centre of each Salver.

25. One of a set of thirty-eight tall silver candlesticks. By Thomas Heming, 1776-77.

26. A massive Silver-gilt cup and cover, 10½ in. high. By Thomas Heming, 1778-79.

25

26

John James and the Formal Garden in England

BY MILES HADFIELD

THE history of the change in Britain from what is now known as the formal style of gardening to the landscape manner is generally represented as a simple, speedy revolution; it occurred, even, during the last days of Henry Wise (1653-1738) the greatest exponent of the old grand manner. To summarise, the change began with the writings of Shaftesbury, Addison and Pope—that is, one may say, in the years 1712 and 1713. Then, within a decade or two, the new men—Bridgman, Kent and 'Capability' Brown had virtually obliterated the gardens of the past.

But is that so? In this connection it is profitable to examine *The Theory and Practice of Gardening* by John James—'James of Greenwich'—which was published in 1712. This was a translation from the French *La Théorie et la Pratique du Jardinage*, published anonymously in Paris in 1709. The author was A. J. D. d'Argenville,[1] though this was unknown to James, who, however, appreciated the value of the original and translated it with commendable accuracy and understanding.

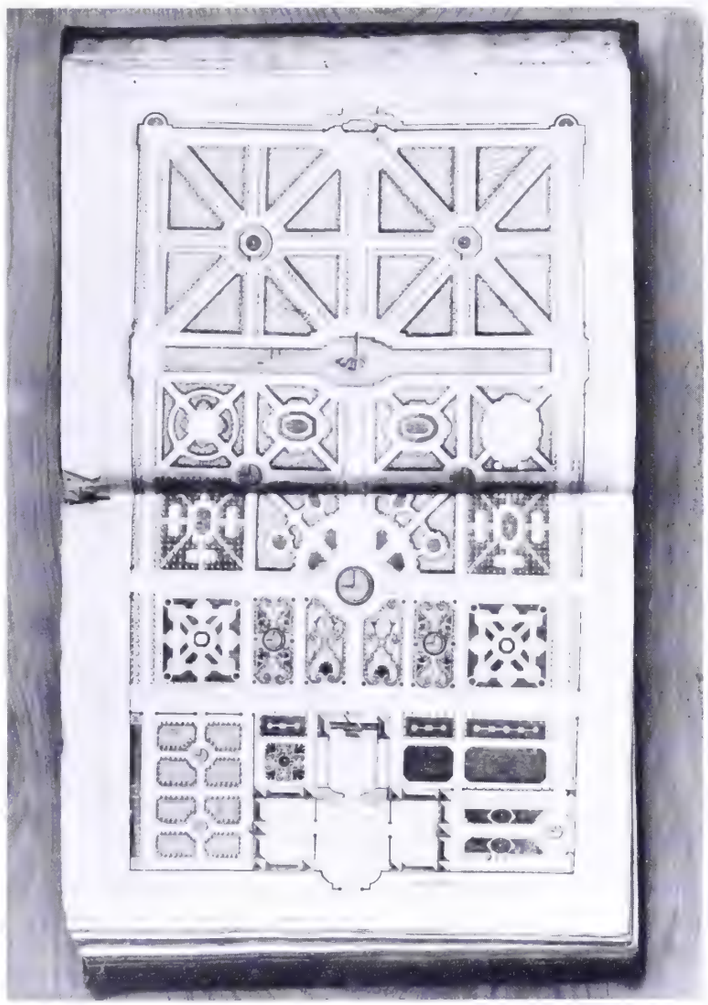
D'Argenville (1680-1765) was a notable savant; the quality of those parts of his book concerning contemporary gardening practice is, of course, rather difficult to check. But of certain others, it is easy to show that the standard was high. His observations on trees, for example, are much more accurate and well in advance of those in the editions of Evelyn's *Sylva* then current. As to his theories, it may be observed that that great student of design, Sir George Sitwell, was quoting him (apparently from the original) as an impeccable authority as lately as 1909.

For his part, James was an architect of standing, with wide and important social connections. The list of subscribers alone shows the numerous influential persons into whose hands the book passed. 'Mr. Nicolas Hawksmoor' one expects, while others included are Aislabie, of Studley Royal, Coke of Melbourne, Sir Joseph Jekyll (Miss Gertrude Jekyll's 'building' ancestor), George and Thomas Pitt, the planting Earl of Haddington, the Sir Thomas Hanmer of his day, and Addison himself—in the same year as his famous 'humorist in gardening' essay appeared! There seems little doubt that the magnificence of Canons (Brydges was another subscriber) was based on the *Theory*.[2]

The lasting importance of James's essentially practical book, is shown by the fact that it was reprinted in 1728 and again in 1743; by which time 'Capability' Brown was well on the way to success as the greatest 'landscaper' of all time. One can only assume that the practice of formal gardening—for James's book is entirely concerned with that—continued long after literary sources would indicate that it had become outmoded. But James's influence was indirectly even wider. In 1724 there appeared the two volumes of *The Gardener's and Florist's Dictionary*, by Philip Miller. The instructions given for '*The Designing or Manner of laying out a fine* Garden *or pleasure* Garden' are taken from, and acknowledged to, 'the author of the *Theory and Practice of Gardening*'.

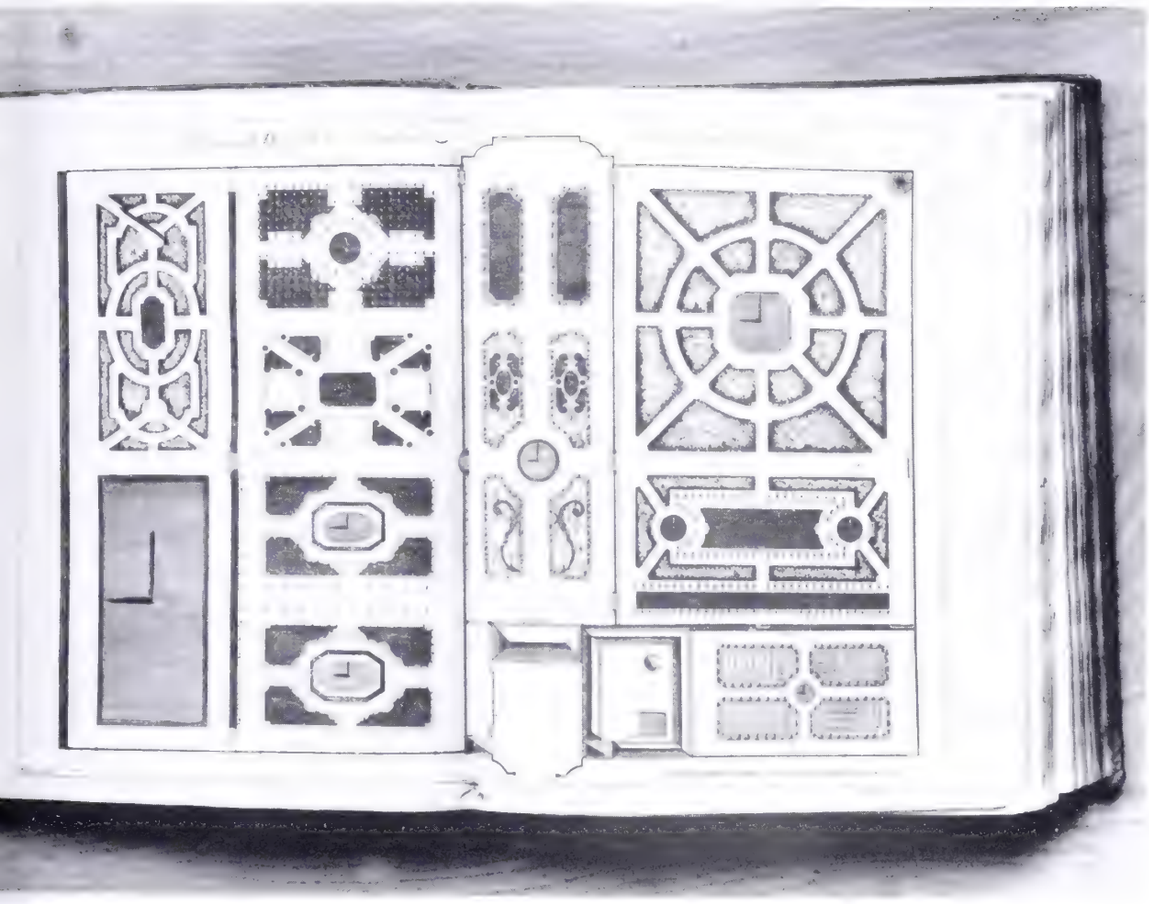
In Miller's more famous work, *The Gardener's Dictionary* of 1731, these instructions are repeated, as they were in the second edition of 1733. In the 1737 edition the matter is modified, but it is still based on James, and treats of a strictly formal garden.

Miller was, of course, the outstanding gardener of his day. These editions of his *Dictionary* would be, and long remain (indeed, they are often still there) on the shelf of any gentleman who considered himself a real gardener. Would he not, therefore, unless aiming to be of the *avant garde*, turn to these practical volumes rather than the rather emotional works of Shaftesbury,



1. Magnificent Garden of sixty acres.

[1] A full account of the authorship will be found in the *Journal of the Royal Horticultural Society*, LXXIV, p. 256.
[2] C.H.C. and M. I. Baker. *The Life of James Brydges*.



2. Garden with a Ha-Ha.

Lord Kames, and the poets? Taken in conjunction with the re-issues of James's book, is it not reasonable to assume that the formal style of gardening remained the more general long after the landscape style became fashionable?

That this was so, readers of Jane Austen's novels—*Mansfield Park*, for instance—would surely agree. In there we often read of old-fashioned and 'unimproved' gardens still awaiting the attentions of Mr. Repton and his disciples. In fact, the recorded industry of this school surely means that the final drastic elimination of the formal style of garden making took place not so much in the mid- and late-eighteenth century, as in the early nineteenth.

May it not be possible that gardens laid out when the formal manner was supposedly outmoded but still adhering to the old style (St. Paul's Waldenbury is an example) were not quite so exceptional as is now usually held? Can it not be that they are, instead, exceptional only in being among the few such gardens that escaped the final Reptonian onslaught? So that we may restore in our minds eye the setting in which most country houses stood even in the late eighteenth century, it may be useful to summarise the general principles, enunciated in John James's book.

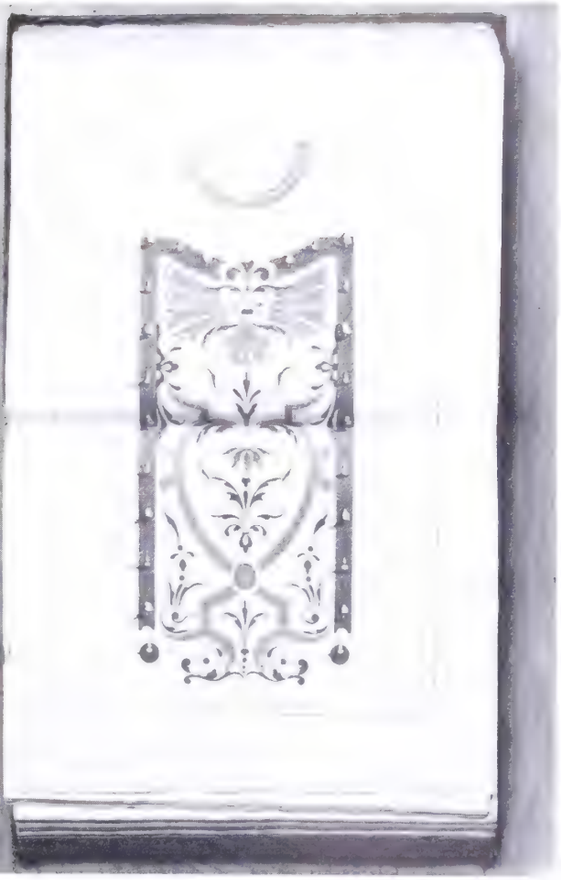
First, the garden must be nicely proportioned to the house and never too large for it. There must be a descent of at least three steps from the building to the level of the garden. This is to ensure that the house be dry and also that, when standing at their head, 'a most agreeable prospect' of at least the greater part of the garden may be taken in. A parterre is the first object that should present itself to the sight, and this should be set off by groves or palisades at its sides. These groves should be planted to provide vistas so that the eye 'may pierce through the trees' to discern the beauties of the prospect on every side. But how different from the landscape garden was the vista in its formal predecessor; for if it lead to a mountain, hill, forest or village, such 'ill-favour'd objects' must be hidden by palisades or groves! These groves 'which make the chief part of the garden' secrete within their recesses open compartments, verdant halls and 'bowling greens', often with a fountain in their middle. Some at least should be planted with evergreens for the pleasure of seeing 'a wood always verdant in the very wildest seasons'.

The principal walk must be in front of the building, and another should cross it at right angles. That the garden should be rectangular and walled seems so much to be taken for granted that it is not mentioned; though we are told that at the end of the principal walks, which must be very wide, the walls should be pierced with grilles, or have openings, so that the views may be continued beyond them.

Having laid out the great walks and chief lines, and having disposed of the parterres and works around the house, one should set about providing the rest with quincunces, galleries, labyrinths, amphitheatres and other attractions, all to be adorned by fountains, canals and statuary. This section of the book ends with a warning: consider carefully what your plan will look like in twenty years before you put it into execution!

Next follow plates and descriptions of perfect gardens, of sixty, thirty, twenty and ten acres respectively. The first presents us with 'one of the noblest and most magnificent designs that can be'. It is certainly one of those that the author elsewhere admits may be too costly to put into execution (No. 1).

But the third garden (No. 2) described is perhaps the most interesting. For one thing, it is of a more reasonable size. It is



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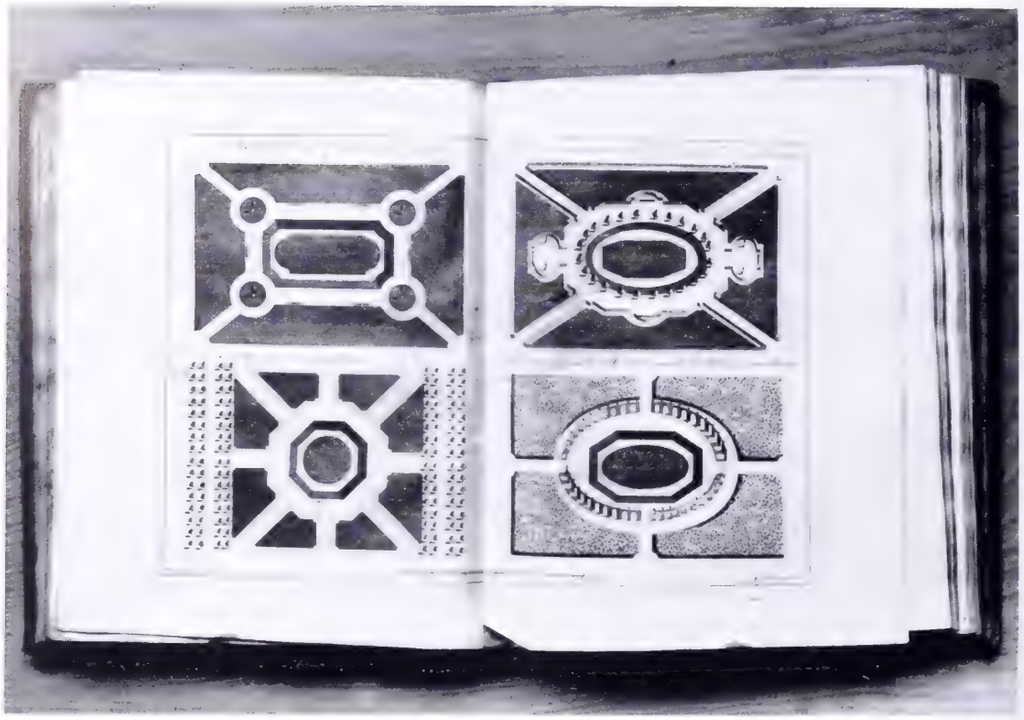

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3. A parterre of a very New Design.

4. Bowling Greens.

on a slope, and broader than long so that the cross walks are longer than the axis of the main vista from the house. This is, therefore, raised as a broad terrace from which a slight descent is made to the groves and other features on either side. 'The end of this terrace' writes James 'is terminated by an opening, which the French call a *claire-voie*, or an Ah, Ah, with a dry ditch at the foot of it'. Later we read that these through views, which are openings in the walls without grilles down to the level of the walks, have a large and deep dry ditch at the foot of them 'to prevent the getting over, which surprises the eye upon coming near it, and makes one cry, Ah! Ah! from whence it takes its name'. Thus it was that this feature, soon to become such an important part of our informal landscape gardens in the hands of designers such as Kent and Brown, was first described in England, though one suspects that its use was much earlier. As can be seen from the plan, in which it is at the top in the centre, its application here was quite formal.

Following these plans for the general lay-out, instructions are given for the design of parterres. These intricate patterns of grass-work scrolls surrounding beds of flowers intersected by paths of coloured gravels, earths and oddly tinted and textured materials such as smith's dust and filings, were placed close to the house so that their exquisite designs might be looked down upon and evaluated from the head of the steps or the windows. The meanest of designs (we learn with regret) was known as a *Parterre a l'Angloise*. But what a fascinating study could be made while shaving, if with a certain risk, of the 'very new design' shown in No. 3.

The next chapter 'contains all that is most noble and agreeable in a garden, namely woods and groves'. And the making of a *bosquet* 'a little wood of small extent' pierced by alleys leading into cloisters, labyrinths, halls for comedy, water galleries or fountains must, indeed, have been extremely agreeable. One feature of their interior was a bowling green. As will be seen from No. 3, this bears no resemblance to the bowling greens of our own parks and 'pubs'. We learn that this term, though in common use when speaking of pleasure gardens, was the least understood. The *boulingrin*, although the name is English, is not one of 'the large green plots on which they are wont to play bowls in England and for which purpose the English take care to keep their grass very short and even'. In the French formal garden it meant 'certain hollow sinkings and slopes of turf, either in the middle of very large grass-works and green plots, or in a grove'.

The instructions given in the second part of the work on laying out these gardens and their intricate figures are no doubt excellent. Numerous practices and diagrams make it easy (we are assured) and obviate many 'ill-customs' ordinarily followed by those engaged on this work such as 'lying along upon their bellies, digging holes in the ground to fit in, and kneeling down to the height of the ruler'.

Then come the usual lists of trees, shrubs and plants in vogue, excellently done, and a final most exciting chapter *Of Fountains, Basons and Cascades of Water*—a subject which, I fear, was in general too French for our English taste, and unhappily one cannot claim that even James influenced us much in this direction!

The Indian Taste in English Wood-Block Chintzes

BY BARBARA MORRIS

1. Cotton, block-printed in colours about 1790. Victoria and Albert Museum.

This is the last in a series of six exclusive Connoisseur articles by Peter Floud, Keeper of Circulation, the Victoria and Albert Museum and Mrs. Barbara Morris, Senior Research Assistant, dealing with English furnishing fabrics printed from wood-blocks between 1790 and 1810. The previous article in this series appeared in the June (A.D.F.), 1958, issue.—Editor.

THE fact that the English calico-printing industry arose directly as a result of the desire to imitate the costly imported Indian chintzes is too well-known to need any amplification. The first Indian painted and printed calicoes reached England in the early seventeenth century. It was not until the 1640's that the London Directors of the East India Company asked their agents in India to modify their patterns in accordance with English taste, but by the 1660's the practice of sending out English designs for the Indian cotton-painters to copy had become widespread. From then on, throughout the late seventeenth and eighteenth centuries, the inter-relation of European and Indian design motifs is extremely complicated and it is only in recent years that the complexity of the problem has been fully appreciated. Several articles in the *Journal of Indian Textile History*, devoted to European sources of Indian chintz design, have thrown some interesting light on the problem, but much work remains to be done.

This article deals with only a limited aspect of the question, namely the 'Indian style' wood-block chintzes produced by the English calico-printers between the years 1790 and 1810. In order to account for the emergence of this 'Indian' taste, comparable to the 'Classical' and 'Chinese' tastes discussed in the two previous articles (*The Connoisseur*, April and June (A.D.F.), 1958) it is necessary to examine the general background before considering the textiles themselves.

During the seventeenth and eighteenth centuries, the term 'Indian' was applied indiscriminately to objects from the Orient generally, as imports from China and Persia, as well as India, were brought to England by the East India Company. For example, the hand-painted Chinese wallpapers were popularly known as 'India papers' and imported lacquered furniture was usually described as 'Indian' even if the lacquer-work had been carried out in China or Japan. It was not until the last decade of the eighteenth century that the existence of an indigenous Indian art and culture even began to be appreciated. The romantic appeal of the exotic occurs throughout the history of English decorative art, but it was not until the 1790's that architects and designers began to turn to India in their search for the picturesque. Of foremost importance was Thomas and William Daniell's *Antiquities and Views in India*, a series of 143 acquatints, published in series of 24, between the years 1795 and 1808. Thomas Daniell's drawings of palaces and temples gave to the West for the first time a first-hand picture of Indian buildings and brought about a brief union between 'Hindu' and English styles of architecture. The most notable extant expressions of this union are to be seen at Sezincote, Gloucestershire and at the Royal Pavilion, Brighton. On a more popular level, the romantic interest in India showed itself in the adoption of Kashmir shawls and Indian silks and muslins as items of fashionable dress.

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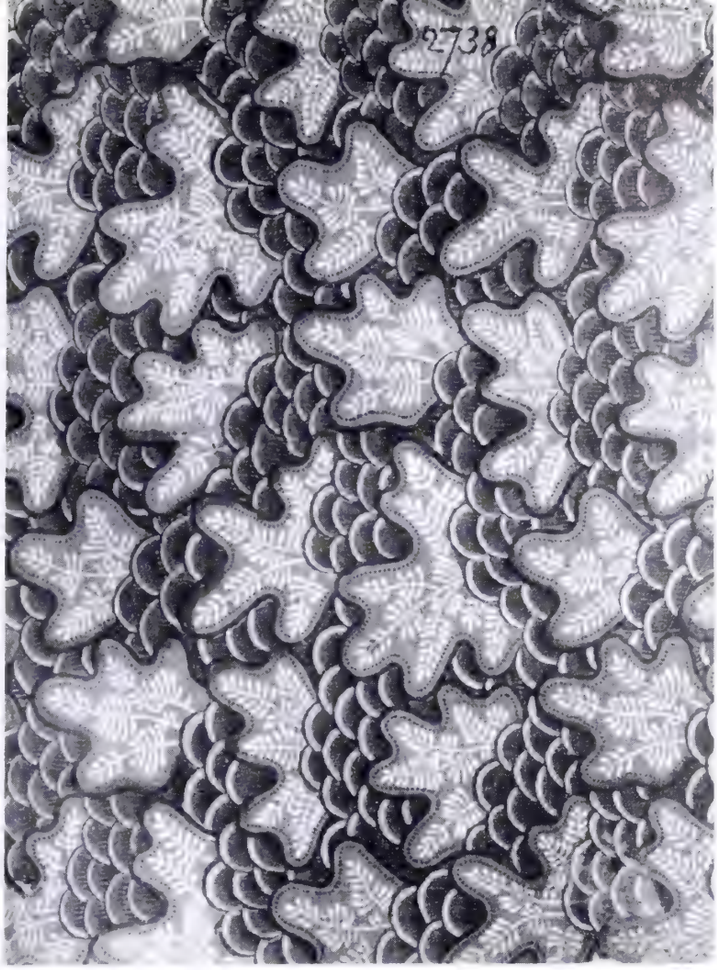

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2. Cotton, block-printed in colours with spray background. About 1790. Victoria and Albert Museum.

3. Cotton, block-printed in colours for Richard Ovey, London. Stamped with Ovey's mark and the excise mark for 1804. Victoria and Albert Museum.

4. Cotton, block-printed in colours on a red ground. About 1805. Victoria and Albert Museum.

5. The 'Green, Blue and Yellow Fancy Shell' chintz. Cotton, block-printed at Bannister Hall for George Anstey, February 4th, 1803. In the possession of Stead, McAlpin, Ltd.

It is not surprising, therefore, that at this time the English calico-printers produced a series of 'Indian' style chintzes in an attempt to interpret the current fashion in their own field. There is a considerable variety among these chintzes, which fall into four distinct groups. Before considering them in detail, however, it is worth examining the features that justify their designation as 'Indian'. The fact that many of the features generally regarded as characteristic of Indian textile design are not indigenous to Indian art is often overlooked. For example, the so-called 'Tree of Life', the most popular motif of the Indian late seventeenth and eighteenth century palampores has been shown by John Irwin in his article *Origins of the Oriental Style in Indian Art* (*Burlington Magazine*, April, 1955) to have been at least partly inspired by European sources. Our knowledge of seventeenth and eighteenth century Indian painted textiles is based almost exclusively on examples produced to order for the European market, in many cases from European designs sent out to India for the local cotton painters to copy. The European designs, however, were fairly freely adapted by the Indian artists, and in addition to obvious differences in technique and colouring, the stylistic interpretation is sufficiently marked for an Indian chintz to be distinguished from one of European manufacture. This Indian re-interpretation of what were originally European motifs gradually came to be accepted as having an Indian origin. The formalised exotic flowers and leaves were thought to be genuinely Indian and as such were taken over by the English textile designers.

Whereas most of the imported Indian fabrics were large palampores for use as wall-hangings and bed-curtains and coverlets, or smaller all-over patterns for dress, the English 'Indian' style chintzes of the period 1790-1810 were 'furnitures' with the Indian motifs organised into repeating patterns.

The first, and most impressive group is of arborescent designs of branches bearing a curious mixture of conventionalised and naturalistic flowers, leaves and fruit. The most beautiful extant example is undoubtedly that shown on No. 1. The repeat of the design is over two feet in height, with the large flowers about seven inches in diameter. The fine white veining on the petals is copied from the Indian hand-painted chintzes. But whereas in the Indian examples this is achieved by a hand-painted wax resist, in the English chintz the white lines are incised on the block used to print the madder mordant. Although some of the larger flowers are too stylised to be identified with a particular species, a number of them are recognisable varieties of English wildflowers. In the second example (No. 2) there is a more uniform conventionalisation, with only one flower, a small daisy, drawn with any degree of naturalism. The fine spray background is printed in yellow and the individual flowers are about three inches across. Both these designs date from about 1790 but it has not so far been possible to attribute them to a particular printworks. The third example, however (No. 3), was printed, probably at Bannister Hall, for Richard Ovey in 1804. The flowers are printed in fairly heavy colours on a yellowish-beige ground. Other similar designs are found in the Bannister Hall pattern-books.

The next group of designs consists of sprays, rather than branches, and the individual motifs are on a smaller scale than those of the arborescent chintzes. Many of them are printed on a bright red ground (No. 4). The white outline which separates the flowers and leaves from the ground and is intended to mask mis-registration of the different blocks, throws the pattern into relief and gives an added brilliance. The swirling movement is of the type generally associated with Oriental art and contributes to the exoticism of the design. Several other similar designs occur in the Bannister Hall pattern books in which the plant forms have been conventionalised almost to the point of abstraction. The irregular shapes with varied fillings and the subsidiary patterns on the petals and leaves are especially characteristic and are also found in Indian chintzes. This type of subsidiary pattern, usually of an abstract character, although generally considered to be typically Indian, is not, however, indigenous to Indian art. This combination of natural form with abstract pattern was originally a European conception, but there is no doubt that the English chintz designers thought they were copying an authentic Indian convention. Another common motif in this type of design was the cone or pine, based on the leaf-form, which appears in both Indian and Persian art of the period. A typical example is an original design dated 20th November, 1799 and commissioned by Richard Ovey for a white ground chintz which contains an elongated version of this motif. Stylised carnations, characteristic of Indo-Persian art, are another common feature of these designs.

The third group, a series of imbricated designs, derives originally from the rocky ground at the base of the flowering trees on the Indian palampores. This rocky ground, found in English crewelwork curtains of the seventeenth century as well as in the late seventeenth-and eighteenth-century Indian palampores,

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consists of a series of overlapping segments building up into a hillock of an approximately pyramidical shape. The individual segments in the Indian palampores are filled with a variety of patterns ranging from mossy, fernlike sprays and small flowers to purely abstract patterns. Alternatively, some of the segments contain a bird or animal. The imbricated ground of these palampores was turned by the English textile designers into all-over repeating patterns not only for furnishing fabrics but, on a smaller scale, for dress. These designs first appear in pattern-books dating from 1790 and reached the height of their popularity in 1802 and 1803. Similar designs were produced in France, notably at Jouy, in the 1790's, and some of the Bannister Hall patterns have evidently absorbed the Indian influence second-hand through copying French designs as is shown by the fact that a number of the 'Indian' style fabrics in the sample books are described as 'French chintzes'. There is no doubt that the French textile designers copied Indian examples, since among the records of the Jouy and other French factories, not only collections of original Indian fabrics, but careful water-colour copies of patterns from Indian chintzes, have been found.

6. Original design from Bannister Hall pattern book dating from 1804 and inscribed 'be careful in the lace-work'. The design was probably commissioned by Richard Ovey. In the possession of Stead, McAlpin, Ltd.

7. Original design from Bannister Hall pattern book commissioned by Richard Ovey in 1804. In the possession of Stead, McAlpin, Ltd.

8. Paper-impression from wood-blocks in Bannister Hall pattern book inscribed 'don't let your yellow ground be too deep but as pale as you can without hurting the green'. The original design for this chintz by J. J. Pearman is inscribed: 'The Light Ground India Yellow Trellis Chintz R. Ovey 30 June 1804'. In the possession of Stead, McAlpin, Ltd.

9. 'Shawl' chintz, block-printed in pinks and green at Bannister Hall about 1805. In the possession of Stead, McAlpin, Ltd.

10. 'Shawl' chintz, block-printed in yellow and black about 1805. In the possession of the Calico Printers Association, Ltd.

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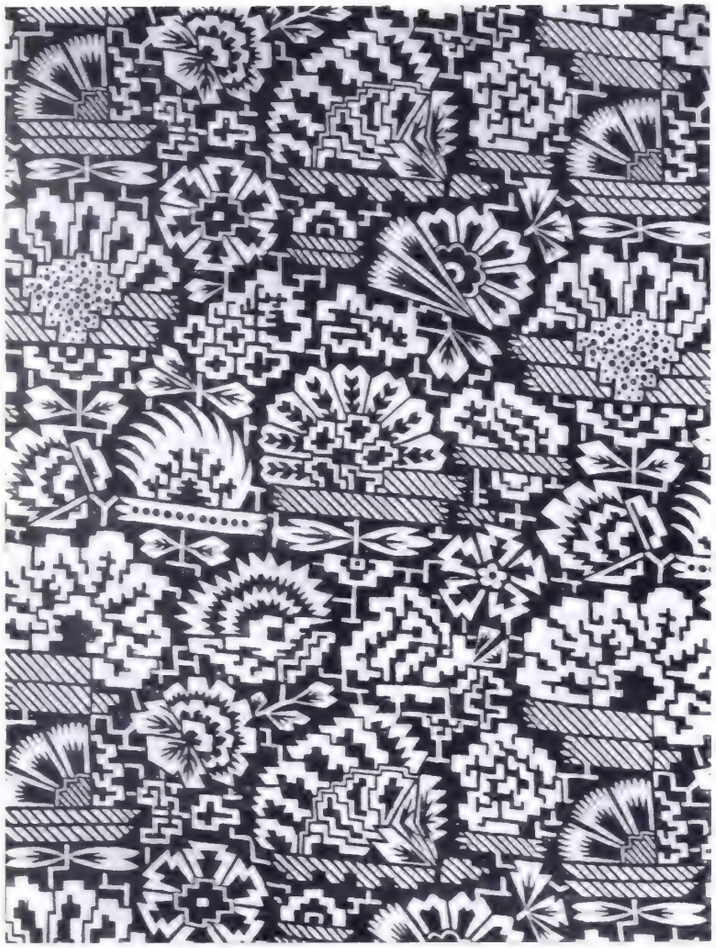

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There is a considerable variety among these imbricated designs. The simplest type is shown on No. 5 described as a 'fancy shell' chintz and commissioned by George Anstey from Bannister Hall in February, 1803. The irregular shaped leaves are in blue, with the fine sprays reserved in white, and the overlapping shells in green with black lines. The reserving of fine white patterns on an indigo blue ground is particularly characteristic of the imbricated designs, a feature common to the Indian prototypes. The fine detail was often achieved by the insertion of metal-pins into the wood-blocks, producing a delicate pattern of fine dots. The picotee pattern on the original design shown on No. 6 evidently required skilled block-making and printing and is inscribed on the back 'be careful in the lace work'.

A particularly beautiful type of imbricated design is shown on No. 7, commissioned from Bannister Hall by Richard Ovey in 1804. The white scale pattern is reserved on an indigo blue ground and the sprays of white flowers are on a near-black background. There is a bodice of about 1790 in the Victoria and Albert Museum, which was originally thought to be Indian, which has an extremely similar design. The colouring and method of printing, which is undoubtedly European, indicates a French rather than an English origin for this particular fabric and a number of original designs, very close to it in spirit, has been attributed to the Jouy factory. The design shown on No. 8, although belonging to this group, is of a rather different character. It was designed by J. J. Pearman (see *The Connoisseur*, April, 1958) and is inscribed 'The Light Ground India Yellow Trellis Chintz, R. Ovey, 30 June 1804'. The ornamental scrolls and irregular shapes owe more to Chinese art than Indian, but some of the flowers and leaves are 'Indian' and the flower with the squared petals is undoubtedly taken from a Kashmir shawl.

The last group of chintzes derives directly from Kashmir shawls and imitates woven, not printed, patterns. Kashmir shawls were introduced into England in the 1760's and became increasingly popular as an item of fashionable dress. By the turn of the century the vogue was at its height. The Norwich shawl industry had begun in the 1780's but it was not until 1803 that the English weavers began imitating the actual Kashmir patterns. There is no doubt that Kashmir shawls, or possibly the Norwich imitations, were the source of inspiration for this group of chintzes, as in the pattern-books they are described as 'shawl chintzes', and the motifs found on the printed textiles exactly parallel those found on their contemporary woven counterparts. Small single flowers, used in the borders of Kashmir shawls, or in the field of those with allover patterns, were used as chintz fillings, sometimes with a related border, but often as the background to a completely unrelated design such as a column entwined with flowers or an exotic palm tree. 'Shawl' motifs were even used as fillings to the 'classical' chintzes. The conventionalised floral spray on the textile shown on No. 9 is typical and shows the characteristic angularity of the woven motifs. This angularity is even more marked in the last example shown on No. 10. The textile, which is printed in yellow and dark brown, was found in a pattern-book, now in the possession of the Calico Printers Association, and was printed in Lancashire probably about 1805. This type of pattern, printed in only two colours, was probably intended for upholstery or for use as 'throw-overs', the covers used to protect furniture from dust and fading. But since none of these fabrics has been found in situ, their exact use must remain in speculation.

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Russian Painting

IF—at all events at the time of writing—German thermonuclear scientists working in America are not yet sharing their outer space secrets with other German scientists working in Russia, at least the Soviet Union has coöperated with conspicuous generosity with Britain in permitting the first stage of a unique cultural exchange between the two countries in the current exhibition (the first representative survey of Russian painting ever to be seen in Western Europe) at the Royal Academy of Arts. This remarkable display—at once exciting because of its (all too few) examples of thirteenth- to seventeenth-century icon painting, and subsequently arresting by virtue of the manifestations its twentieth-century art—continues until March 1st. The modern work shown comes from all parts of the Soviet Union, including the Uzbek and Kazak Republics.

In return for this tangible expression of Russian goodwill Britain is sending an important exhibition to Russia in the Spring of 1960 at the request of the Soviet Relations Committee of the British Council. This will contain and be represented by, all the great names in English painting since 1730.

The early religious paintings in the London Exhibition include an important group of treasures from the Tretyakov Gallery, Moscow, among them being the thirteenth-century *Death of the Virgin* from Novgorod and the *Ascension* of 1408 by Andrei Rublev, from the Cathedral of Vladimir. Peter the Great's reforms at the end of the seventeenth century brought a new naturalism to Russian Art, and the contrast between the conventions of the icon painters and the vigorous new style will be seen by comparing the eighteenth-century portraits in the exhibition with the seventeenth-century version of the famous *Virgin of Vladimir*.

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e Royal Academy of Arts 13th to 20th Century

With the early decades of the nineteenth century came one of the finest phases of Russian Art, and it is represented in this exhibition by a group of works as varied as the brilliant romantic portrait of the writer N. V. Koukolnik by Bryullov and the powerful peasant subjects of Venetsianov. Literary portraits are an important branch of the art of the nineteenth century, and those of Dostoyevsky by Perov and Tolstoy by Repin are among the finest. Narrative painting, historical and social documentation, and landscape painting flourished in Russia as in Western Europe during these years and are rightly represented by such important artists as Aivasovsky, Vereschagin, A. A. Ivanov, Levitan, Repin and Surikov.

A liberally-inclined movement standing for truth and national aspirations (the *Peredvizhniki*), supported by Perov, Repin and Surikov among others, had already been established in 1871. By the turn of the century the revolutionary ferment in Russia had combined with the impact of new movements in Western Europe to set up fresh cross-currents in Russian art. The impressive colourist Vrubel, who like Renoir and Van Gogh learned much from Delacroix, expresses the restlessness of this phase. Many gifted artists of the first decade of this century were members of the *Mir Iskusstva* (World of Art) movement. They are represented in this exhibition among numerous others, by Benois, the great scenic artist of the Diaghilev era.

Soviet realist art is represented at the Royal Academy by about forty canvases, coming not only from Russia proper but from republics as far apart as the Ukraine, Latvia, Azerbaijan and Kirghizia. Apart from the geographical diversity, a wide range of styles and even of generations can be traced within the existing limits of treatment and subject matter. In the senior group there is Deineka's *Defence of Petrograd*, the powerful portraits of Nesterov and an impressive landscape by Nissky. The younger Soviet artists have found their material among the townspeople, fishermen and agricultural workers of modern Russia, and particularly of course in the period of the last war. In the latter group a popular work is undoubtedly the *Last Days of Hitler's Staff in the Reichschancellery Bunker*, an enormous canvas produced by three artists collaborating under the name Kukryiksy.

1. Boris Mikhailovich Kustodiev (1878-1927). 'Carnival Week', 1916, 24 · 48¾ in. Tretyakov Gallery, Moscow.

2. Sergei Vasilyevich Gerasimov (born 1885). 'Spring Morning', 1953, oil on card, 20½ · 27½ in. Russian Museum, Leningrad.

3. Yury Ivanovich Pimenov (born 1903). 'Apple Blossom and Devastation', 1957, oil on plywood, 9⅜ · 14⅛ in. Tretyakov Gallery.

4. Icon, Novgorod School. 'The Death of the Virgin', fourteenth century, oil on wood, 50 · 36¼ in. From the village church of Kuritsk on Lake Ilmen. The Museum of Art and History, Novgorod.

5. Icon, Simon Spiridonov Kolmogoritz (Yaroslavl School). Detail from 'The Prophet Elijah with Scenes from his Life', seventeenth century, oil on wood, 57⅞ · 44⅞ in. The District Museum of Art, Yaroslavl.

6. Icon, Rostov-Suzdal School. 'In Thee Rejoiceth . . .', sixteenth century, wood, 63 · 55⅛ in. From the village church of Troitsa-Bor, near Rostov the Great. Tretyakov Gallery.

7. Icon, Novgorod School. 'St. George and the Dragon', late fifteenth century, wood, 43¼ · 31⅛ in. Tretyakov Gallery.

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8. Ivan Konstantinovich Aivazovsky (1817-1900). 'The Sea', 1864, $46\frac{7}{8} \times 66$
I. K. Aivazovsky Gallery, Feodosia.

9. Ilya Ivanovich Mashkov (1881-1944). 'Moscow Loaves', 1924, $50\frac{3}{4} \times 57$ in. Tr
kov Gallery.

10. Feodor Alexandrovich Vasilyev (1850-1873). 'An Abandoned Mill', $17\frac{3}{4} \times 2$
Tretyakov Gallery.

11. Isaak Ilyich Levitan (1861-1900). 'After Rain: The River Bank', 1889, $31\frac{1}{2} \times 4$
Tretyakov Gallery.

12. Feodor Yakovlevich Alexeyev (1753-1824). 'View of the Palace Quay fro
Peter and Paul Fortress, St. Petersburg', 1794, $27\frac{1}{2} \times 42\frac{1}{2}$ in. Tretyakov Ga

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13. Konstantin Alexeyevich Korovin (1861-1939). 'A Café in Yalta', 1905, $17\frac{1}{2} \cdot 28\frac{1}{8}$ in. Tretyakov Gallery.

14. Orest Adamovich Kiprensky (1782-1836). 'Self-Portrait' (?), 1822-23, $29\frac{7}{8} \cdot 24\frac{3}{8}$ in. Tretyakov Gallery.

15. Ilya Efimovich Repin (1844-1930). 'Portrait of the Music and Art Critic Vladimir Vasilyevich Stasov', 1883, $29\frac{1}{8} \cdot 23\frac{7}{8}$ in. The Russian Museum, Leningrad.

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Russian Painting at the Royal Academy of Arts

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16. Sergey Vasilyevich Ivanov (1864-1910). '"They're Coming"! The Punitive Detachment', oil on paper, $18\frac{5}{8} \cdot 29\frac{1}{4}$ in.: an incident in the revolution of 1905, where peasants are holding up an icon as a protection against the soldiers coming to quell the rising. Tretyakov Gallery.

For detailed information on other aspects of Russian art see: The Connoisseur, November, 1958 ('Porcelain of the Russian Empire'): January, 1959 ('The Icon', 'The Russian Setting', 'English Plate at the Hermitage, Part 1'). See also 'The Icon' in The Connoisseur Concise Encyclopaedia of Antiques, Vol. 4.

The Fairfax Cup

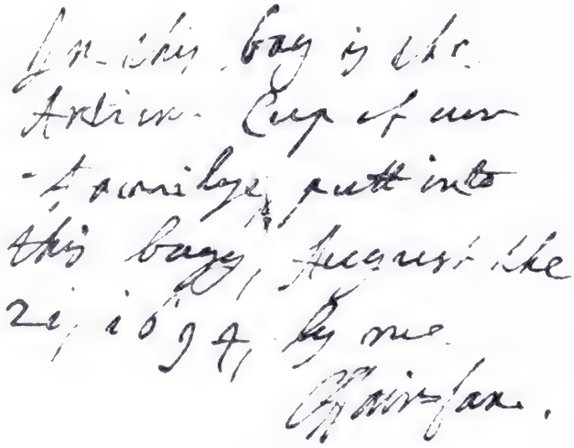
WHEN a leading London art auction room employs words such as 'very rare' in a catalogue description it can confidently be assumed that the Lot to which that term is attached is as described. Consequently it is no exaggeration to term the $3\frac{5}{8}$ in. high 'Fairfax Cup' (seen opposite), which is to be sold by Messrs. Sotheby's at their Bond Street rooms on March 20, as 'highly important'. It can also be described as 'very rare'. Moreover the extreme rarity of this fifteenth-century (*c.* 1480) Venetian enamelled glass beaker is also increased by its colour. This is an uneven opaque turquoise almost marbled at the foot and only brilliant in colour at the rim. In fact, only two other Venetian glasses of an early period in opaque turquoise appear to be recorded: the goblet in the Waddeston Bequest in the British Museum (Cat. No. 55) with scale pattern and medallions, which appears to be later in date than the Sotheby's example; and a tazza in the Victoria and Albert Museum. This latter has a decoration of interlaced ribbons and foliation. It was purchased by the Museum in 1858 for £9 13s. (27 dollars): (see Alexander Nesbitt, *Glass Vessels in the South Kensington Museum*, 1878, plate 48, No. 4319). This, too, is of a later date than 'The Fairfax Cup'.

In shape 'The Fairfax Cup' can also be compared with the opaque-white beaker with milled foot formerly in the Baron Maurice de Rothschild Collection, Paris, and now in the Cleveland Museum; and, again, with the celebrated translucent blue glass beaker with mythological subjects formerly in the Schlossmuseum, Berlin. In decoration 'The Fairfax Cup' has marked similarities to that shown on the well-known blue glass cup in the Museo Vetrario, Murano, which by tradition is associated with the glass manufacturing family of Barovier and is attributed to the third quarter of the fifteenth century. A further interesting peculiarity of this Sotheby's beaker is that the colour appears to be a deep amethyst-red by transmitted light. This is a feature shared with the early Byzantine Lycurgus Cup, formerly in the collection of Lord Rothschild and now in the British Museum.

Finally, 'The Fairfax Cup' is enamelled in a continuous band with the story of Pyramus and Thisbe (Ovid, *Metamorphoses*, IV) in green, white-yellow, dark blue, dark lilac and a thick rust-red, the background with opaque-white dots below a gilt border horizontally lined.

Sir Thomas Belasyse (1577-1653), whose seal (see below) appears on the lid of the box containing 'The Fairfax Cup', was a staunch Royalist who fought at Marston Moor. He was created Viscount Fauconberg of Henknowle, co. York, in 1643; his mother, Ursula, being the eldest daughter of Sir Thomas Fairfax of Denton and his grandmother, Margaret, the daughter of Sir Nicholas Fairfax of Gilling Castle. It seems almost certain that the 'C. Fairfax' (see below) was Charles Fairfax (1631-1711), second son of Thomas and Alethea Fairfax of Gilling. This immensely rare and exciting beaker has been sent to Sotheby's for auction by Captain V. M. Wombwell of Newburgh Priory, Coxwold, York. He is the great-great grandson of Sir George Wombwell, who succeeded to the Newburgh estate in 1825 on the death of Charlotte Belasyse.

(Left and right below) The Fairfax Cup, to be sold at Sotheby's on March 20, is contained in a cylindrical wood box the lid of which bears the seal of Sir Thomas Belasyse as Baron Fauconberg of Yarm, co. York: the note of ownership is signed 'C. Fairfax' and is dated August 21, 1694.


In this bag is the
Antient Cup of our
Family, putt into
this bagg, August the
21, 1694, by me
C. Fairfax.

THE FAIRFAX CUP

'THE LUCK OF EDENHALL'

'The Luck of Edenhall'

A Notable Acquisition for the Nation

IN 1926 'The Luck of Edenhall' was deposited on loan in the Victoria and Albert Museum by the late Sir Courtenay Musgrave, Bart. Now, thanks to generous grants from the Pilgrim Trust, the National Art-Collections Fund, and four London City Companies, the 'Luck' has finally been purchased for the Nation, and will remain in the Museum where it has been for so long.

As can be seen on the facing page, this famous glass, which has been known by its present name for at least 230 years, is a flaring beaker of yellowish glass brilliantly enamelled in red, blue, green and white on a backing of gilding. It can be safely attributed to a Syrian centre, possibly Aleppo, and dated to the mid-thirteenth century. Unlike almost all other glasses of this form, however, it is in pristine condition. This surface brilliance it owes to its leather case seen above, itself a mediaeval work of art of great rarity. Made of *cuir bouilli* (leather boiled in a liquid and tooled) it bears stamped or cut ornaments and, on the cover, the Sacred Monogram *IHS*. It is probably of French workmanship, executed perhaps at Paris or in the Narbonne region, about the middle of the fourteenth century.

The first circumstantial account of the 'Luck' appeared in *The Gentleman's Magazine* for August, 1791. Signed 'W.M.', it was probably written by a member of the Musgrave family. It runs:

'In an excursion to the North of England, I was easily prevailed upon to see the *Luck of Edenhall*, celebrated in a ballad of Ritson's Select Collection of English Songs. . .

'Antient superstition may have contributed not a little to its preservation; but that it should not, in a more enlightened age, or in moments of conviviality, (see the Ballad), meet with one *gentle rap* . . . is to me somewhat wonderful. Superstition, however, cannot be entirely eradicated from the mind at once. The late agent of the family had such a reverential regard for this glass, that he would not suffer any person to touch it, and but few to see it. When the family, or other curious people, had a desire to drink out of it, a napkin was held underneath, lest any accident should befall it; and it is still carefully preserved, in a case made on purpose. The case is said to be the second, yet bears the marks of antiquity, and is charged with IHS.

'Tradition, our only guide here, says, that a party of Fairies were drinking and making merry round a well near the Hall, called St. Cuthbert's well; but, being interrupted by the intrusion of some curious people, they were frightened, and made a hasty retreat, and left the cup in question: one of the last screaming out,

If this cup should break or fall,
Farewell the Luck of Edenhall.'

This account provided the inspiration for subsequent romanticising versions, in which the 'Luck' is imagined as being broken, and Edenhall destroyed in consequence. These culminated in Longfellow's version of Uhland's German ballad (1834):

'As the goblet ringing flies apart,
Suddenly cracks the vaulted hall;
And through the rift the wild flames start;
The guests in dust are scattered all,
With the breaking Luck of Edenhall.'

Long before this, however, the 'Luck' had been celebrated in the ballad referred to by 'W.M.' This was the so-called 'Wharton' ballad. Its subject-matter is a drinking-match instigated at Eden Hall by Philip, first Duke of Wharton (1698-1731), its first lines running:

'God prosper long our Lord the King
And also Edenhall.'

In a recension made in 1729 by the American-born James Ralph, however, these lines were altered to:

'God prosper long from being broke
The Luck of Eden-Hall.'

The implication is that the 'Luck' was used for the drinking-bout, a suggestion not wholly improbable in view of the Duke's character. It is taken up again by 'W.M.', who also makes two further statements of great interest: the first that the 'Luck' was connected in some way with St. Cuthbert's Well, the second that the present case is not the original. It is not possible here to go deeply into these questions, which have in recent years been greatly illuminated by the researches of Mr. W. A. Thorpe, but it may suffice to mention that in fact these glasses appear to have been brought back to the West in *wooden* cases. It seems therefore that 'W.M.' here was repeating a tradition which was true and which went right back to the fourteenth century. This argues strongly for the hypothesis that this remarkable glass had until this year remained in the possession of a single family for some seven hundred years. Taken all in all, the 'Luck of Edenhall' can claim to be the most storied glass in the world.—R.J.C.

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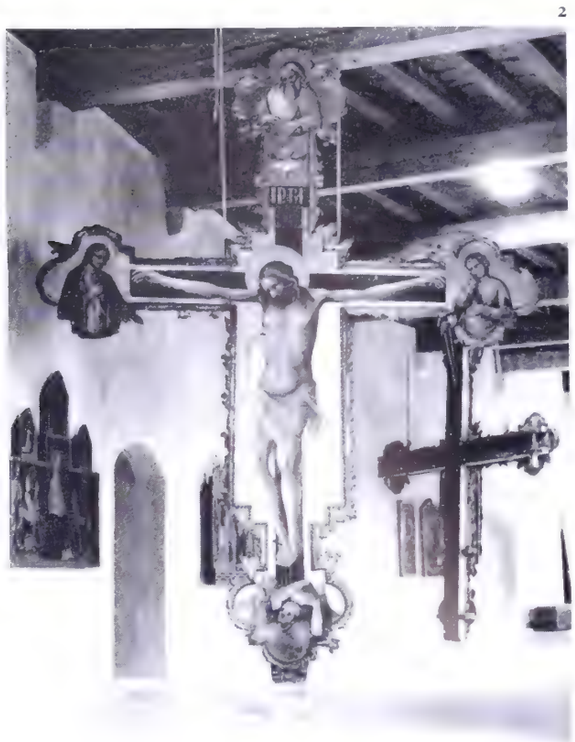
A Century of Veronese Painting



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A RECENT exhibition of Veronese painting from the mid-fourteenth to the mid-fifteenth century, shown at the Museo di Castelvecchio, Verona, was entitled *Da Altichiero a Pisanello*. Its principal interest, reports Hugh Honour, lay in the presentation of Pisanello against the Gothic background from which he emerged. Although no works securely attributed to Altichiero could be shown, several paintings and manuscripts by artists in his immediate circle were included, and the later painters who may have influenced Pisanello were well represented. Stefano da Verona, whose work was strongly affected by northern influences, emerged from the exhibition as a painter and draughtsman of far greater interest than had hitherto been supposed. Pisanello himself was represented by the two d'Este portraits, from Bergamo and the Louvre, the magnificent and recently restored fresco of St. George, removed from the Church of Sant'Anastasia, fifteen drawings and a case of his incomparable medals. Students were given the rare opportunity of comparing these works of undoubted authenticity with certain paintings which have occasionally been attributed to this most elusive and enigmatic of artists. These included: the *Madonna della Quaglia* (Museo di Castelvecchio, Verona); the *Madonna and Child Enthroned* (Palazzo Venezia, Rome); the little panel of *St. Anthony the Abbott* (Museo di San Matteo, Pisa); and the four scenes from the life of St. Benedict (Uffizi, Florence and Museo Poldi Pezzoli, Milan). The excellent and well illustrated catalogue compiled by Dr. Licisco Magagnato summarises the problems connected with all the works shown in this important exhibition.

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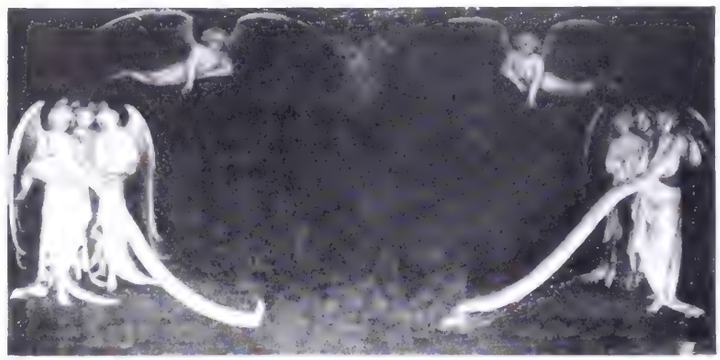
1. Detail of the frontispiece to Petrarch's *De Viris Illustribus* (Bibliotèque Nationale, Paris). This manuscript of 1379 passed from Padua to the library of the Certosa at Pavia in 1388. It was shown at Milan last year under the name of Giusto de' Menabuoi, but the organisers of the exhibition at Verona reverted to the older attribution to Altichiero.

2. Painted Cross by a follower of Guariento, 448 × 347 cm. (S. Zeno, Verona). Recent restoration has revealed the high quality of this work.

3. *The Madonna in a Garden of Lilies* by an anonymous Lombard miniaturist of the early fifteenth century, 25 × 19 cm. (Museum Ferdinandeaum, Innsbruck). This exquisite miniature has been ascribed to both Andrea Bembo and Stefano da Verona with whose *Madonna del Roseto*, in the Museo di Castelvecchio, it has certain similarities.



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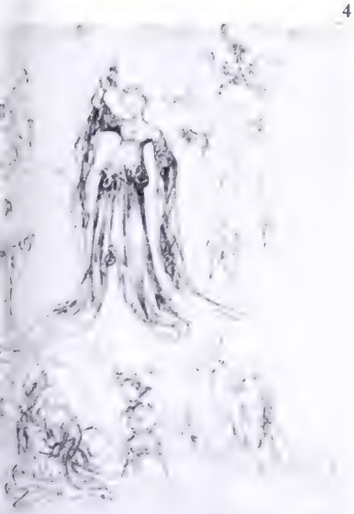

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4. Sketch for a *Triumph of Love* by an anonymous artist in the circle of Hans von Judenburg (Uffizi, Florence): a characteristic example of the international Gothic style as developed in the Tridentine region which influenced Stefano da Verona and, to a lesser extent, Pisanello.

5. Study of a female martyr, attributed to Stefano da Verona, 24.5 × 16.9 cm. (Albertina, Vienna). The figure of the saint shows close similarities with the St. Catharine in Stefano's *Madonna del Roseto*. This drawing has also been ascribed to Pisanello.

6. *The Angels of the Resurrection*, by Stefano da Verona, 210 × 423 cm. (S. Fermo, Verona). This fresco was mentioned by Vasari in his brief account of Stefano.

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7. *St. Benedict in Penitence*, 110 × 66 cm. (Museo Poldi Pezzoli, Milan).

8. *The Miracle of the Poisoned Glass*, 108 × 63.5 cm. (Uffizi, Florence). These are two of four panels which present one of the thorniest problems in the study of *quattrocento* painting. They have been attributed to Jacopo Bellini, Stefano da Verona, Gentile da Fabriano, Nicolo di Pietro, Maestro Venceslao (a Bohemian working at Trent) and Pisanello. It has also been suggested that the various panels are by different hands. This exhibition suggested that they are close to the early works of Pisanello though probably not by him. The three panels in the Uffizi have recently been cleaned.

9. Detail of the Pelligrini arms from the St. George fresco by Pisanello (Sant' Anastasia, Verona).

10. Detail of the cavalcade and the hanged men from the St. George fresco by Pisanello (Sant'Anastasia, Verona).

10

The Walpole Society

Unique History of the Arts in Britain

THE recent publication of the thirty-fourth Volume (1952-1954) of *The Walpole Society* gives rather more than usual cause for elation. 'Through and over everything', in fact, there is reason indeed for 'a sense of glad awakening'. The immediate causes for elation are three-fold: the Society's old arrears have now been liquidated; a number of new publishing projects are newly in the scholarly and firm secretarial and editorial grasp of Dr. Pamela Tudor-Craig; and the institution of a determined 'master-plan' should bring the Society the many new members which it deserves and which it *must* have.

The drive once again to put the Society's affairs into top gear is proving exhausting to those in command of its day to day activities. Yet there are encouraging indications that their commendable exertions are paying off. The drive for new members is meeting with marked success. It must, nevertheless, be given the greatest possible impetus and encouragement from all those who are connected, however remotely, with the history of the arts in England. The Walpole Society's volumes are not only intimately concerned with the artistic background of England—indeed, the Society's primary object on its foundation in 1911 (first Chairman: Sir Charles Holroyd) was to collect and publish precisely such material—but its Volumes, and the highly important information which they impart, are as unique a set of symposia as can be found anywhere in England. That they will continue to merit that delineation is also assured.

Those whose staunchness has sustained the Society over the years will perhaps not require to be reminded of its past publishing achievements. But for the benefit of those (not only in England, but also in America and the Commonwealth—and membership from overseas is particularly encouraged) who are uncertain of what the Society has already published, the list of contents of back numbers is revealing.

It has now issued 34 Volumes, essays and original documents. Amongst these have been the publication *in extenso* of the immensely interesting *Vertue Notebooks* (Vols. XVIII, XXIX, XX, XXII, XXIV, XXVI and XXX). These are undoubtedly the most important single sources of information in existence about early artists and craftsmen working in England, as well as of collections of works of art existing in England, in the eighteenth century. Other outstanding Volumes include: the *Lumley Inventories* (Vol. VI); the *Inigo Jones* masque designs (Vol. XII, entire Volume); and the *Nicholas Stone* note- and account-book (Vol. VII, entire Volume). There is, in fact, a large number of studies of individual English artists of great importance, **all of which contain material which is inaccessible elsewhere.**

Prospective new members will require a signpost to the future. This is readily available. Material relating to the history of the arts in England is certainly not lacking. Much of it is hidden in public and private archives awaiting transcription and examination: and a great deal requires to be done, and will be done, in order to make it available to scholars. To supplement the recent publication of Volume XXXIV, the Society now promises not only the early appearance of Volume XXXV, but the publication of the archives of the Painter Stainers' Company has also been put in hand. The Society further envisages publishing the *Inventories of Charles I*, a *Catalogue Raisonné* of the work of Sir Thomas Lawrence and a number of shorter papers. Contributions of a suitable character and quality for future issues from members in England, America and the Commonwealth will be welcomed by the Hon. Secretary: 17 Radnor Place, London, W.2.

Minimum subscription to the Walpole Society is one guinea a year, but larger sums are welcome from individuals, institutions and public bodies. In the past such subscriptions have enabled the Society, particularly during the Presidency of the Earl of Ilchester, to issue some of its more important publications. This is clearly a desirable and public-spirited practice which should receive wide adoption. The Hon. Treasurer's address: Department of Prints and Drawings, British Museum, London, W.C.1.

Consider, finally, the art-historical strength of the team which the Society has selected to appear in the current Volume (XXXIV): *Portraits of Gentlemen Pensioners before* 1625 (by J. L. Nevinson); *Portraits by Nicholas Hilliard and his Assistants of King James I and his Family* (Graham Reynolds); *The Contemporary Portraits of Oliver Cromwell* (David Piper); *Christopher Hewetson, an Irish Sculptor in Rome* (Terence Hodgkinson). With the exception of Mr. Hodgkinson, all these scholars are contributors to *The Connoisseur*.

The significance of these contributions will be immediately apparent to those who study them. Mr. Nevinson's contribution, which contains seven illustrations (see also J. L. Nevinson, 'Captains of the Trainbands', *The Connoisseur*, April, 1958, pp. 159-162) traces how the 'fiftie Gentlemen ordeined to be Speres' by Henry VIII in 1509 has endured to the present day. Although the continuity of this band of gentlemen of noble blood is a little thin in early years, Mr. Nevinson shows that there is no break between the Band of Gentlemen Pensioners as re-established in 1539 and Her Majesty's Body Guard of the Honourable Corps of Gentlemen-at-Arms today. Yet there are certain gaps in existing knowledge of these Pensioners, particularly in regard to the discovery and identification of portraits of other members of the band. Some of these portraits may be in America?

Mr. Hodgkinson puts us very much in his debt by devoting his paper to the life and work of the neglected Irish sculptor, Christopher Hewetson (1739-1798). It surveys all available information and, with the help of new material from contemporary sources, gives as complete an account as possible of Hewetson's career. Roman archives have, however, not yet been explored. Hewetson, for example, is shown by Richard Hayward to have been residing in Rome in 1765: 'Mr. Huston an Irish Sculpr. wt Mr. Bambridge painter from Philidelphia 1765.' Hewetson appears to have remained in Italy until his death—unless scholars in America, or elsewhere, can tell The Walpole Society otherwise. If so will they step forward: and in any event join the Society's distinguished band of scholars.—L.G.G.R.

New windows in Canterbu

THE remains of mediaeval stained glass in British cathedrals and churches are so scanty and so precious that special measures to preserve them were very properly taken in the earliest days of the Second World War. At Canterbury, as elsewhere, the ancient glass, and some of the better nineteenth-century windows, were removed to a place of safety, thus escaping the disaster that would certainly have overtaken them during the raids on the city by the German Luftwaffe in 1942. Most of the painted glass left in the cathedral windows was then destroyed by blast from bombs. To say that art suffered no serious loss is no disparagement of the painstaking work of the cathedral glaziers in the nineteenth century. For they had been set a specific task. When extensive restoration of the cathedral began in the 1840's, it was recognised that something must be done to tone down the glaring light from the plain-glazed windows in order that the remains of ancient glass could be properly seen. George Austin the elder, Surveyor of the Cathedral, accordingly began the work, continued by his son, of filling the blank windows with glass imitatively painted in what was hopefully considered to be a thirteenth-century style. It is fair to say that the Austins achieved their purpose, and that their work improved in quality as it progressed. But all was undone by the German bombers; and the present Dean and Chapter have consequently had to face the same problem as their predecessors a hundred years ago. The ancient glass is once more back in the positions it occupied before the war. Its temporary removal indeed provided a welcome opportunity for detailed study and photography, so that the Friends of Canterbury Cathedral were able to publish a monograph on the old glass, with magnificent illustrations and a scholarly text by Mr. Bernard Rackham.* But the effect of the glass as it now stands in the church is almost completely marred in places by the harsh white light from the neighbouring empty windows.

In the nave the problem is not acute. The former eighteenth-century arrangement of early glass has been retained in the great west window and in the great window of the south-west transept. These can be seen in isolation, and suffer not at all from the sunlight which now streams in through the plain-glazed Perpendicular windows of the aisles, to illumine the mellow stonework of the nave arcades. In the north-west transept the effect of the Edward IV glass in the great window was considerably diminished by a strong cross-light coming through a smaller window to its left. This small window has recently been filled with glass designed by Sir Ninian Comper to commemorate the Coronation, but it still lets in far too much light.

It is in the eastern half of the church that the imbalance of light is most disturbing. The ancient thirteenth-century glass is mostly placed in aisle windows along the darker north side. Light transmitted through them is hardly equal to that striking on them from the spectator's rear, through the blank windows of the sunlit south aisle and south-east transept. The rose window at the top of the transept retains glass by the Austins, in 'thirteenth-century' style, but below are four empty round-headed Norman windows, the lower pair being very large. As a temporary measure of desperation it has been necessary to reduce the glare at this point by filling most of the window-space with wooden screens. These are most unsightly, and their replacement by coloured glass, sufficiently deep in tone to exclude unwanted light, has become the outstanding aesthetic need of the cathedral today.

In considering what should be the general character of the new glass the Dean and Chapter were faced with a dilemma. They might, like their predecessors of a hundred years ago, have aimed at filling the four windows with a 'period' pastiche in twelfth-thirteenth-century style, figures and all—a course that would perhaps have been justified had the windows retained appreciable quantities of ancient glass to which the new could be assimilated. But four entirely new compositions were required. And thirteenth-century glass is not merely a formal exercise in 'style'. It is the expression, in its complicated figure-subjects, of a doctrinal programme peculiar to its own age. No modern designer could in all sincerity hope to re-create the subject matter and sentiment along with the 'style'. Rather than sponsor a fabrication of this negative kind, the Dean and Chapter courageously decided to seek an artist of real conviction, whose work, however unconventional, would be a positive addition to the treasures of the cathedral.

Their choice fell on Mr. Ervin Bossanyi, who has been living and working in England since 1934. Born in Hungary in 1891, Bossanyi received his formal training in art in Budapest, and, with the help of scholarships, pursued his studies further in Rome, London, and Paris. The First World War broke out while he was in France, and he was there interned for five years. On his return to Budapest in 1919 he found little opportunity for his talents, and went to work in Hamburg and Lübeck until the rise of Hitler. The important works in stained glass and ceramic murals which he executed for public buildings in North Germany during this period unhappily suffered much damage during the Second World War. In England his work at first was mainly for private patrons. But it is represented in the Tate Gallery and the Victoria and Albert Museum, and since the war he has made a series of windows for Christ Church at Port Sunlight and for Michaelhouse Chapel, Balgowan (Natal). Bossanyi's experience has thus brought him problems in design of a kind unfamiliar to

* Bernard Rackham, *The Ancient Glass of Canterbury Cathedral*, London (Lund Humphries, 1949)

athedral

BY ARTHUR LANE

most stained glass workers in this country. Furthermore in dealing with them he has evolved a highly personal technique. His daring use of strong colours, some of which were unknown to the mediaeval artists, is nevertheless informed by the same principle as theirs: a deep feeling for the transparent, jewel-like quality of each pane of glass, and a sense of tone which brings all the colours into balance and ensures a continuity of texture throughout the window. It is understandable that the subject matter of his designs should express the gentler aspirations of a century torn by oppression and international strife.

The large lower right-hand window is now in place. It is dominated by the great seated figure of the Son of God, about nine feet high, His hands raised in blessing over children of different races; sitting at the base of the window a man, woman and infant symbolize the human family. The symbolism extends further in such details as the inscriptions relating to brotherhood which are faintly visible on the draperies. Behind the head of the Deity a triple nimbus, in tones of red, leads upwards to a burst of rays in other light, strong colours. The background is in deep blue with inset jewels of red, and the composition is enclosed by a wide decorative border in whose panels appear birds and plants and the letters Alpha and Omega.

The immediate impressions given by the window are, first the imposingly large-scale of the figures; and second, the almost oriental splendour of the colouring. There is practically no white glass at all, except in details such as the lily held up by one of the children. Yet the effect is very luminous and transparent, any shading necessary having been applied as a thin graded wash that does not affect the brilliance of the glass. The closed pyramidal composition is built up in a series of almost symmetrical curves, culminating in the round arch of the masonry. There is a considerable degree of stylization both in drawing and colour, particularly successful in the elongated raised hands and sapphire hair and beard of the chief figure. The emphasis given to the whites of the eyes, together with the dark flesh-tones, contribute towards a generally exotic atmosphere unfamiliar in modern English stained glass. Yet a moment's consideration will show that this treatment has a distinct affinity with that of mediaeval carving and stained glass in the Romanesque style, permeated as these are by oriental influences. And it can now be foreseen that when the new glass for the remaining three windows is in place, the total composition will be consistent in vigour with its Romanesque architectural setting. It is an advantage that the transept forms an entity in itself, and that the new glass with its warm tones is not brought into immediate juxtaposition with the colder brilliance of the thirteenth-century windows. The cathedral will be enriched by the variety and contrast of the two kinds, each in its separate place.

IN THE GALLERIES

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1. Peter de Wint. 'Lincolnshire', watercolour, 11⅛ × 17½ in. In the 86th annual exhibition of English watercolours at Messrs. Thos. Agnew & Sons (43 Old Bond Street, London). 2. Caspar Netscher. 'Portrait of a Girl', copper, 11 8¼ in., signed and dated 166 . . . . Alfred Brod (36 Sackville Street, London). 3. Marine drawing, by John Hood, 26⅜ × 45½ in., signed and dated 1759. Frank T. Sabin Gallery (Park House, Rutland Gate, London). 4. Herman van der Myn. 'Carew Hervey Mildmay', 93 × 56¾ in. Messrs. P. & D. Colnaghi & Co. (14 Old Bond Street, London). 5. Leon G. Pelouse. 'Le Vallon à Poigny près Rambouillet', 25¾ × 36⅜ in., signed and dated. H. Terry Engell (8 Bury Street, London, S.W.1). 6. Constantin Guys. 'Three Officers', 7 × 9¼ in. Messrs. Knoedler & Co. (34 St. James's Street, London, S.W.1).

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CONTRIBUTED BY ADRIAN BURY

Round About the Galleries

Barbizon Comes Back

AS recently as 1950 a distinguished French writer could deplore the fact that the Barbizon School was generally *méprisé*. To the lover of fine pictures such a dictate of fashion is as ridiculous as some changes in women's hats. Great works of art are above temporary critical fluctuations. Suffice it to say that the Barbizonians have not had long to wait to regain their place in the pantheon of art, a place that they had never really lost.

Mr. Terry-Engell's *Paysages de France* exhibition last year was a resounding success, and the second version under this title at his galleries (8 Bury Street, St. James's, London, S.W.1) during the current month may well repeat that success. It remains open until March 14th.

Let me refer first to our cover, which reproduces the picture by Diaz entitled *Mare à la Vallée de la Soie* (16⅛ × 23¼ in.). For enchanting colour and intuitive sense of form the painting is beyond praise. Diaz was perhaps the happiest of the Barbizon painters, and his work reflects his own *joie de vivre*. A Spaniard by birth, he had known many misfortunes in childhood and youth, but faced them all with courage and good humour. Unlike others of his Barbizon brethren, he won renown and material success. The lovely work referred to above is the keynote of an exhibition that will delight all connoisseurs who believe that nature is beautiful and should be interpreted beautifully.

Among other pictures in an exhibition of about sixty French landscapes painted during the seventy years until the end of the nineteenth century, one by Constant Troyon, *Les Environs de Paris*, showing a dark wooded landscape with shafts of sunlight in the middle distance and on the horizon, is exceptionally fine. Jean François Millet's spontaneously and broadly painted picture entitled *Cour de Ferme* is also a striking work. *Le Ruisseau dans la Forêt* by Harpignies, done when this artist was 87 in 1906, is remarkable not only for this fact but because it shows that Harpignies was not unaware of the value of Impressionism as regards movement and light.

What is particularly interesting in Mr. Terry-Engell's exhibition as a whole is the quality of the lesser known French landscape painters working independently of the *isms* during the relevant period: Victor-Alfred-Paul Vignon, for instance, whose *Village au Printemps* is a gem of delicate workmanship and poetic feeling. Leon Richet attracts us with *Petite Mare à l'Entrée d'un Bois*, albeit strongly reminiscent of Diaz, whose pupil he was. Also a small picture by Louis-Adolphe Hervier, *Les Bucherons*, painted in 1850, has a compelling largeness of style. Yet it only measures 12¾ × 19 in.

Bords de Rivière, by Leon-Victor Dupré, proves how impressive a simple theme of river, flat country and stormy sky can be if handled with devoted understanding of natural effect. This work is in every way worthy of Leon-Victor's better known brother, Jules. Other artists who contribute to the importance of the exhibition are Antoine Chintreuil, Paul Desiré Trouillebert, Pierre-Emmanuel Damoye, Pierre Outin, Leon-Germain Pelouse, Stanislas Lepine, and of course the great Charles-François Daubigny.

All these painters were united in their love of life and respect for the spiritual integrity of art. What a joy to be reminded of this in an age of art chaos and cynicism!

At Agnew's

MESSRS. Agnew's 86th annual exhibition of old English watercolours is a 'must' with the collector; and although so many masterpieces in this medium have found their way into national galleries, one is always pleasantly surprised to find such a lot of enviable things at 43, Old Bond Street, London. What could be more delightful than Peter de Wint's Lincolnshire subject, here reproduced, with the typical flat landscape, and a group of dark trees against which two white cows are 'silhouetted'? The simple, broadly washed foreground and the fence to the left are touched in with De Wint's watercolour magic.

A series of sketches for portraits by John Downman are all the more attractive in that they express the artist's first lively enthusiasm for beauty and character. Downman, that *rara avis* among artists, was very methodical in keeping his preliminary sketches in albums, and these originally belonged to Downman's daughter. Some were sold by her to George Neville, and the Agnew drawings come from that group. Others eventually found their way into the Fitzwilliam and the British Museum. Also Paul Sandby's *Carnarvon Castle* is a good specimen by an artist whose personal charm and technical ability as a draughtsman in whatever he undertook to do seldom fail to please.

David Cox's two small watercolours, in their exquisite feeling for atmospheric truth, are collectors' pieces. Thomas Jones, whose amusing *Diary* throws considerable light on Richard Wilson with whom he studied, is represented by some delicately washed drawings executed probably in the neighbourhood of Rome. A spirited pen and ink sketch of a barn, dated 1829, is Samuel Palmer in his youthful and best mood. It belonged to the artist's father-in-law, John Linnell.

Watercolours by artists off the beaten track in the late eighteenth and early nineteenth centuries are not only fascinating records proving the itinerants' enterprise at a time when communications, generally, were primitive, but are inherent with originality deriving from unfamiliar subjects. Alfred Gomersall Vickers (1810–1837), was in Russia for a while, commissioned by Charles Heath to make drawings for the 'Annuals'. At Agnew's we can see with what skill he tackled such a difficult subject as a military review.

Back again to England and old Richmond Bridge, but new when Rowlandson sat down on the Middlesex bank and made an impeccable transcript enlivened by a jolly picnic party. Turner was to do the subject later in the same jolly mood as Rowlandson's, though of course, in a different style.

Down to the Sea

TWO hundred years ago John Hood put his signature to as careful a drawing of naval craft as a collector would wish to possess. On paper mounted on wood (26⅜ × 45½ in.), in charcoal and meticulous pen line, it shows a number of ships in a high wind. While echoing the Dutch style, the drawing also carries a pleasing English authenticity, as if the artist were not to be bound entirely by a century old tradition. Little is known about John Hood, but he is said to have been a shipwright, working both at his trade and as an artist in Limehouse; and that he exhibited between 1762 and 1771. This drawing is to be seen at the Frank T. Sabin Galleries, (Park House, Rutland Gate, London) and is among the best things in an exhibition of eighteenth-century marine art there.

Of recent years considerable research has gone into this department of British art, and it is interesting to discover that many artists, inspired by the van de Velde tradition, exploiting a talent for drawing and painting marine subjects, attracted a public increasingly conscious of the importance of sea-power.

In the year 1759 when Hood did the aforementioned record, Charles Brooking died at the early age of 36. He had exceptional skill as an artist and a practical knowledge of ships, since he worked in Deptford Dockyard, graduating thence to the temple of art. Patronage in his case, however, was not sufficient to save him from poverty, but he is now regarded as a pioneer among English marine painters. Brooking is represented in the Sabin Galleries by a work entitled *The Royal Yacht Mary*. Maybe to express the subject properly one had to have particularly in those unphotographic days, a sailor's or shipwright's understanding of craft and the ocean wave.

Dominique and his son John Thomas Serres were two such performers. The father was at sea in command of a trading vessel when he was taken prisoner in the war of 1752. It is an amiable thought that the erstwhile French enemy settled in England and became a foundation member of the Royal Academy and Marine Painter Royal, a position inherited by Serres junior. Their book *Liber Nauticus* is worth studying even today, so instructive is it about naval architecture in Nelson's time and before.

There was also Nicholas Pocock, a professional sailor until middle age, and many are the sea-fights with exact and inspiriting titles that he exhibited at the Royal Academy and at the Society of Watercolour Painters. He, too, is represented at the Frank T. Sabin Gallery. Less known, but by no means less gifted, was T. Butterworth, who probably served in the navy. His drawing of the *Blockade of Cadiz, August 1797, by the Fleet under Admiral Sir John Jervis, with the advanced Squadron* is a piece of historical descriptive.

What do we know of Lieut. Thomas Yates save that he *flourished* as the expression goes, *circa* 1788-1796, and was shot dead in a duel as a result of some dispute over a house? That he was a clever artist can be proved by two drawings dated 1791 of a man-of-war being towed into Portsmouth Harbour.

We find Thomas Mitchell exhibiting as late as 1789, and he also was a marine artist with a gallant style, as can be seen from the painting (29¼ × 38 in.) of the *Yacht Denmark coming into the Baltic Sound*. The ship was built at Deptford in 1785 to the order of the Prince of Denmark. This explains her name.

No collection of marines would be complete without something by Rowlandson, for his drawings of ships can be as precise and delicate as his caricatures can be casual and coarse. Two Rowlandsons showing stylistic differences are the one of rocks, coast and ships, probably a relic of Rowly's visit to the Isle of Wight in 1782, and the one done about twenty years afterwards of a battleship, with 'calligraphic' spectators looking on and about to board her.

Netscher of Heidelberg

DUTCH-GERMAN thoroughness is obvious in the solemn little portrait by Caspar Netscher of a teenager holding a fan at the Alfred Brod Galleries (36, Sackville Street, W.1.). The heavy features are relieved by an elegant, silver-grey costume in which the textural qualities bear witness to Netscher's training with Gerard Terborch. The last son of Johann Netscher, painter, sculptor and engineer, of Heidelberg, Caspar had an adventurous but not unsuccessful life. His father, who was in the service of Poland, died in that country, and the widow, fleeing from the horrors of war, sought asylum in Holland. Two of her children died on the way, but she eventually reached Arnheim with little Caspar, then two years old. After studying with Hendrik Costes and Terborch, Netscher, on his way to Italy, was detained at Bordeaux, owing to a romantic intervention, for he met and married Marie Godyn there. Religious intolerance caused him to return to the Hague where he became a member of the Guild in 1662. Probably in touch with members of Charles II's court immediately before the Restoration, the artist was induced to go to England where he worked for a while.

Netscher is well represented in European galleries, and there are familiar works by him in the London National Gallery and Wallace Collections. May we assume that the girl in the Brod picture is one of the artist's children, of whom he had a round dozen? The features have something in common with the portrait, *A Child Plucking a Rose*, in the Wallace.

Guys and Dolls

CONSTANTIN Guys was already nearly sixty when his friend Baudelaire wrote a penetrating review of his art. Between 1805 when Guys was born and 1863 when the poet's series of articles appeared in the *Figaro* Guys had experienced an exciting existence. By birth an aristocrat, by temperament a vagabond, by training a soldier (he had spent many years in the French Dragoons), by inclination a dandy and epicure, Guys enjoyed all worlds, but was perhaps happiest when recording the social life of Paris during the Second Empire. As an artist his talent was prodigious, yet he must be among the few who developed and perfected a style without being influenced by anybody. He had no conventional art training as far as can be ascertained but relied solely on a quickness of eye and hand, phenomenal memory and an indefatigable passion for every aspect of the human comedy; and in the case of his war drawings, tragedy.

That so little is known about Guys' life is perhaps due to the diffidence that insisted on anonymity, for even Baudelaire was advised not to print his name but to refer to the artist as M.G.

At the age of eighteen, long before Guys became a professional artist for *The Illustrated London News*, he volunteered with Byron to fight for the Greeks in their war of liberation, and was present at Missolonghi. It is likely that, until Guys joined the *I.L.N.* as a war artist in 1848, he had some sort of private means and drew merely to amuse himself and his friends. Be that as it may, the Crimean War afforded the artist many dramatic subjects and the opportunity further to indulge his wanderlust. Apart from the fact that the wood-engravers found the sketches by Guys stimulating to their imaginative and technical powers, these sketches must have been very explicit. 'I can positively assert', writes Baudelaire, 'that no journal, no written account, no book expresses so well, in all its painful details and sinister fullness, the great *epos* of the Crimean War. The eye wanders in turn over the Danube, the shores of the Bosphorus, Cape Kerson, the plain of Balaclava, the fields of Inkerman, the English, French, Turkish and Piedmontese camps, the streets of Constantinople, the hospitals, and all the religious and military rites.'

Such is high praise. Even so, surfeited as we are by bigger and worse wars since the time of Guys, we prefer the drawings done in Paris under the Second Empire. Here we feel that the artist's genius was perfectly suited to the subject, and his brief but revealing sketches of women of all types and classes, dandies, soldiers on and off duty, prancing horses and elegant carriages against a background of the city and the *Bois* form a social document no less important than that bequeathed to us by Rowlandson, with whom Guys must have had much in common.

It is an irony that his career as an artist came to an end when he was knocked down by a carriage during the carnival of 1885. He was critically injured and forced to spend the last seven years of his life in hospital.

Looking at some of his drawings at Messrs. Knoedler's Galleries (24 St. James's Street, London), it is pertinent to recall that Baudelaire, writing nearly a hundred years ago, prophesied that such work would be treasured as 'precious documents of civilised life sought after by collectors'.

Mildmay the Musician

A HANDSOME portrait, as well as an intriguing period-piece, is a life-size, full-length picture of Carew Hervey Mildmay, (93 × 56¾ in.) in the possession of Messrs. Colnaghi, 14 Old Bond Street. That Mildmay fancied himself as a musician may be inferred from the fact that he is posed proudly with one hand resting on a harpsichord, the other holding a scroll, while his pet dog in the foreground is rumpling the pages of a book with his forepaw. Does this signify Mildmay's distaste for the poetical effusion? Statues of Diana, Venus and Minerva in the background, however, symbolize his other inclinations. This portrait is mentioned by Horace Walpole in his *Visits to Country Seats, etc.* And in the Walpole Society Vol. XVI, 1927-1928, p. 45, the Strawberry gossip is quoted thus: 'In the parlour are whole lengths by Van der Banck of Mr. Carew Mildmay and his second wife Mrs. Philips. His is highly finished, he having kept Van der Banck three months there . . .'

The attribution to Van der Banck by Walpole is obviously incorrect, for Mildmay's portrait is signed Herman van der Myn and dated 1733. The companion-piece of his wife was signed and dated John Shackleton 1747. The Van der Myn picture descended from the Rev. Charles Arundel St. John Mildmay to Mrs. John Christie (Audrey Mildmay), and formerly hung at Glyndbourne.

Carew Hervey Mildmay was born in 1690, was for some time Member of Parliament for Harwich, and, when a young man, Private Secretary to Henry St. John, Viscount Bolingbroke. In a letter dated 5th April, 1765, Walpole is characteristically witty about Mildmay, then aged 75: 'Mr. Chute has quitted his bed today for the first time for about five weeks, but is still swathed like a mummy. He was near relapsing, for old Mildmay, whose lungs and memory and tongue will never wear out, talked to him the other night from eight till half an hour after ten on the Poor Bill.' Mildmay lived to be 94, and among his reminiscences was a story that he killed a woodcock on the site of Conduit Street, at that time open country.

Books Reviewed

THE NEW TESTAMENT, Authorised Version. (London: Collins. £4 4s. net. De Luxe Edition, £12 12s.)

FROM the remote times of the Gutenberg Bible downwards there have been many handsome—even beautiful—editions of the scriptures; yet it must be allowed that the words 'Holy Bible' carry a distinctly dismal connotation for the bibliophile—limp black synthetic leather binding, rivers of small type on India paper. That certainly was, despite Morris and Emery Walker, the established nineteenth-century tradition of Bible publication; nor can it be said that the various attempts to expurgate the scriptures or deprive them of their religious content—'Everyman's Bible' and the rest—have done much to raise the standard of production.

The edition of 'The New Testament' now published by Messrs. Collins marks a new departure and may justly be described as a beautiful book. It is the Authorised Version set in single columns in excellent type, admirably spaced, and printed on paper of fine quality. But it is the illustrations which give the volume its special, and indeed unique, distinction. They are reproduced in colour from the famous manuscript, the *Très Riches Heures*, painted by the three brothers Limbourg for the Duc de Berry, and termed without exaggeration by Georges Hirtin de Loo—if one adds 'of its period' as a saving clause—'the king of illuminated manuscripts'. The volume was begun *c.* 1412 and finally completed late in the fifteenth century by a greatly inferior hand. It is now in the Musée Condé, Chantilly, and the curator, M. Jean Lorgnon, appends a note, in which he observes that 'the artists achieved a happy blend of quite diverse qualities—balanced composition, brilliance and harmony of colours, beauty of form and richness of costume, together with a lively feeling for nature and, at times, a mysterious poetry, an unrivalled power and grandeur'. It is hard to find fresh epithets for the appreciation of these marvellous miniatures, but, with their late Gothic elaboration of exquisite detail, exuberant fancy, and extreme refinement, 'power and grandeur' are not qualities one readily associates with them. It is perhaps in the scenes depicting labours of the months and the astonishingly vivid evocation of late medieval life that the supreme accomplishment of the artists is found; though they were capable of expressing deep and tender religious emotion.

The reproduction of the 21 miniatures illustrating the life of Our Lord (9 have never been reproduced in colour before) is conspicuously successful, the brilliance and harmony of the originals being retained in a remarkable degree—a considerable technical feat, such are the multiplicity of colours and the delicate gradations employed by the Limbourgs.

It may be objected that the very considerable sum expended on these reproductions might have been devoted to providing illustrations in a modern idiom, thus doing something to foster the all too tenuous connection between religion and contemporary art. Yet where shall we now find an artist gifted with the spirituality and religious conviction of the Limbourgs who could provide illustrations on this miniature scale? In view of the costly process involved the prices both of the ordinary and the special edition (printed on hand-made paper and bound in leather) must be regarded as moderate.—R.E.

18th CENTURY GERMAN PORCELAIN: By George Savage. pp. 240. Plates 150. (London: Rockliff. £3 3s. net.)

THIS is a valuable addition to the ceramic bookshelf. The enquiring collector of German porcelain has no reliable information available in English, besides Honey's too short though admirable hand-book in the Faber series, his monograph *Dresden China*, and the relevant section of Hannover's *Pottery and Porcelain*, the three indispensable volumes of which now cost between twenty and thirty pounds, a sum most of us prefer to see transmuted into an object for our cabinet rather than a book for our shelves.

Mr. Savage, who in recent years has produced a number of accurate compilations of ceramic knowledge, has got into these pages very nearly all the data which the student or collector may require. The book gains further value from the generous supply of illustrations. On its 150 plates just under 300 items are shown, many of them unfamiliar to the general reader, being drawn not from the old museum favourites but from those altitudinous and rarefied strata of the higher collecting and dealing, of which the author has so much first-hand experience. This close familiarity, born of frequent handling, with many rare and choice specimens, gives a certain cachet of authority to many of Mr. Savage's pronouncements.

Of the chapters on individual factories the long opening one on *Meissen* is perhaps the best, and it is reassuring to find von Tschirnhaus(en) getting his due share of the credit sometimes too exclusively given to Böttger. The sections on the obscurer Thuringian factories contain information not easily available in English and will be much consulted.

As this book will soon make itself indispensable and will undoubtedly run to a second edition, this reviewer would like to draw attention to one or two points which might be improved. The author says that it is impossible to give, on the plates, the source of each object shewn. That may be, but the method of listing, under a source, a group of objects derived from it, drives the enquirer to distraction. Surely the source could be printed, without inconvenience, in the very full index of illustrations on pp. xv—xxiv?

There are loose ends to be tied up. What, for instance, was the relationship between *Jacopo* and *Jacques* Callot? The twenty-page Introduction is full of interest and value, but when an author of Mr. Savage's standing writes that 'It is usual to say that baroque more or less began with Bernini who designed St. Peter's in Rome', it is the reviewer's duty to cry: 'It isn't, it didn't and he didn't'.

The short section on 'forgeries' is disappointing; for here the writer's expertise would have been peculiarly helpful to collectors. It is, for instance, merely tantalising to be told that *Höchst* figures have been copied in the nineteenth century and 'are fairly dangerous', without being told what danger signs to look out for, such as a superior glossiness. One hopes that, in a subsequent edition, Mr. Savage will greatly expand this chapter, or add a paragraph on forgeries, Hannover-wise, at the end of each account of an individual factory. He can speak with wide and special authority on such matters and we hope that he will do so. He might also write at greater length of the 'useful wares' produced by each factory. It is these, and not *Bustelli* figures, that form the daily bread of ninety-nine per cent of collectors today: and after all it is in the handling and studying of them, with some such informed guide as Mr. Savage, that most of us fumble our way to some sort of connoisseurship.

But these criticisms are, as has been said, aimed at a second edition. This is a most welcome book, giving good value for money. Its illustrations and the vast amount of accurate information it contains will keep many a seasoned collector happily absorbed by the fireside and will start many a neophyte, sensibly equipped, on one of the most exciting and rewarding journeys that life has to offer.—O.V.O.

2000 YEARS OF JAPANESE ART: By Yukio Yashiro. Edited by Peter C. Swann. (London: Thames and Hudson. £7 7s. net.)

THE treatment of Japanese art in this book follows very closely the pattern of the recent Art Treasures from Japan Exhibition at the Victoria and Albert Museum (the author was one of those who helped to make the Exhibition possible), and its publication was intended to coincide with the exhibition. Like the exhibition, however, the book does not give a balanced view of Japanese painting. The scope of the exhibition was partly defined in the name given to it—'Art Treasures from Japan'. The emphasis was on those paintings and sculpture that are 'national treasures', mostly of great antiquity and of a type hardly represented at all in collections outside Japan. In making such works available for exhibition, the sponsors performed an incalculable service.

But the exhibits were not by any means representative of the full range of painting in Japan. The Tokugawa period in its most characteristic phases from say 1650 onwards, the period covering the maturity of the Ukiyo-e style and the germination and flowering of the Maruyama and Shijō schools, was barely represented at all. Whilst this restriction in scope was to a certain extent understandable in

the Exhibition, it seems unfortunate that some effort was not made to repair the deficiencies in this book. With so grandiose a title and the claim to be 'a comprehensive survey of Japanese art from the earliest times to the present day', the book leads one to expect a far rounder view of Japanese painting than is in fact given: one can imagine the strictures on a book purporting to cover Italian art 'comprehensively' that omitted all reference to, say, Caravaggio and the Baroque.

We have to accept, then, the omission of any paintings of the Ukiyo-e School proper (the Matsuura and Hikone screens of the early seventeenth century, whilst vital to an understanding of the development of the Ukiyo-e style, hardly qualify for the term Ukiyo-e); of the whole of the Shijō School—an incredible omission, including as it does such masters as Goshun, Toyohiko, Sosen, Keibun, Nanrei and Zeshin, all among the greatest exponents of sheer virtuoso brushwork, even in Japan; and all the Maruyama school, save its founder Ōkyo. The earlier periods are, however, superbly illustrated. The photography is of a high order and the monochrome illustrations excellent. If some of the colour plates fail comparatively, it is because the subjects—Buddhistic painting of the ninth to twelfth centuries, Yamato-e scroll painting of the twelfth and thirteenth centuries, and screen paintings of the sixteenth and seventeenth centuries—do not lend themselves to colour reproduction. The painters' lavish use of gold and silver as background and for detail, and of *gofun* or white impasto; and the effects of great age in modulating colour, in oxidising gold and silver, and in cracking and peeling off solid white, make the task an almost impossible one. Despite the difficulties, the colour-plates do convey a great deal of the rich colour and varied texture of certain kinds of Japanese painting and the book is made beautiful by them.

The text, so ably translated and edited by Peter Swann that one hardly realises that it is a translation, starts with the refreshing proposal to take the discussion of the aesthetic of Japanese art out of the province of the orientalists, the specialists whose studies least fit them for detached art criticism; and even to disregard the Japanese pundits, with their tendency to attribute so much of their country's art to Zen philosophy and the Tea Cult. 'It is high time' Yukio writes 'that Japanese art was freed from such philosophical and literary ideas and was seen clearly and in a balanced manner simply as art.'

Alas, it cannot be said that the author succeeds in achieving that aim. Indeed, it would have taken a far longer text that this, a great part of which is comprised of extended captions to the plates. In general, the book follows the lines, by periods and by subjects, that we have become accustomed to in the writings of the very orientalists Mr. Yukio Yashiro abjures: despite his study of western art, one must conclude that it has been impossible for him to live down his nationalistic prejudices, the need to insist on Japan's great contribution to the art of the world, the habit of considering Japanese art in isolation, or at most in relation only to Chinese art. It is the orthodox, conservative Japanese view, with a far greater deference to antiquity, especially the iconographic Buddhist painting, than we can subscribe to. If half the plates devoted to dull priest-craftsmen's work had been used to illustrate the uniquely Japanese brush-paintings of late Tokugawa artists, completely ignored by the author, the book would have gained immeasurably both in comprehensiveness, and in interest for the western art-lover.—J.H.

THE EARLY SCULPTURE OF ELY CATHEDRAL: By George Zarnecki. (London: Alec Tiranti Ltd. 18s. net.)

NOT very many years ago an essay on a few examples of a comparatively unimportant provincial school of mediaeval sculpture would have been found only in a scholarly journal. Today tastes have changed and new methods enable profusely illustrated volumes to be sold at a reasonable price. Mediaeval carving is peculiarly well suited to this kind of presentation, which shows us much that has previously been hidden away in obscurity or only seen with great difficulty. Dr. Zarnecki in this book writes primarily for the layman and does it admirably: his essay and the photographs will come as a revelation to many. Yet, though written primarily for the general reader, this scholarly essay will be welcomed by students of mediaeval art, for no publication dealing with the Romanesque sculpture of Ely in any detail has previously appeared. This sculpture is of peculiar importance because of its richness, and because, the outcome of the intermingling of Anglo-Saxon and Continental forms, it represents a crucial moment in the development of English architectural sculpture. That the school that produced it stands (like the more prolific Herefordshire school of the west) in comparative isolation does not detract from its importance in this respect, particularly because the degree of isolation has probably been exaggerated by the destruction of the greater part of all contemporary carving. The Ely sculpture, of which the so-called Prior's door is the central feature, well illustrates the amazing fluidity and international flavour of mediaeval art, for here in the heart of the fens the derivations and affinities are not only with the traditions of Anglo-Saxon England and Normandy, but also most clearly with those of Norway and Italy.—N.E.

IMPRESSIONIST PAINTINGS IN THE LOUVRE: By Germain Bazin. (London: Thames and Hudson. 28s. net.)

M. GERMAIN BAZIN, having lately provided a brief general history of the Louvre (reviewed in the September number of *The Connoisseur*) has followed up with an account of the Impressionist pictures which, after the transformation of the Jeu de Paume to meet the requirements of a modern museum, were transferred to it from the Louvre, the entire collection being shown for the first time in their new and permanent quarters last May. In a long introductory essay M. Bazin relates the sad story of the privations and hardships that the greatest of the Impressionist masters endured and castigates the Ministry of Fine Arts, the Museum's Council and other public officials whose inveterate hostility was mainly responsible for the refusal or long-delayed acceptance of splendid gifts or legacies and the failure to acquire for the French nation for next to nothing pictures which, if still obtainable, would now command fabulous prices.

It is an astonishing record of official impercipience, stupidity and obstinacy, which when vanquished at last as the result of the belated public recognition of the achievement of pure Impressionism—Manet and the Argenteuil painters—still put up so resolute a resistance to the claims of the post-Impressionists that 'not a single Cézanne, not a single Van Gogh and not a single Seurat were bought for the nation before the Second World War'. Degas in his 'Ingres' period would pass, but for nearly a quarter of a century after his death Gauguin for the curators was altogether too much: on its arrival at the Luxembourg the members of the Committee 'looked at the White Horse as if it were going to kick them'. It may be said that all the leading Impressionists were the victims of contemptuous neglect or violent denunciation until, having produced a vast body of work, each had long since arrived at maturity or was verging upon middle age. A few escaped suffering through the possession of private means—Degas and Bagille are instances—but most of these painters between 1870 and 1880 were reduced 'to ringing front door bells and offering their wares at rock-bottom prices . . .'

By 1890 the first generation 'had won through at last', though Manet had died five years earlier without any adequate recognition. That the Impressionist pictures now in the Jeu de Paume are fully representative of their great creative period (even if some of the finest examples were no longer available when the gaps were filled) is primarily due to the munificence of enlightened private collectors (Paul Gachet, Moreu-Nélaton, Count Isaac de Camouds, etc.) Furthermore it was American amateurs and artists, not the museums, who were responsible for the introduction of the Impressionists to New York, when so early as 1885 a great exhibition was held containing more than 300 of their works.

M. Germain Bazin writes as an ardent enthusiast for Impressionism, and the tone of his Introduction is very different from the strictly objective approach in his recently published general 'outline' of the history of painting—another proof of his remarkable productivity. The original has lost little or nothing in the English translation and the numerous colour plates maintain the high standard of the author's book on the Louvre.—R.C.M.

OLD CLOCKS: By H. Alan Lloyd, M.B.E., F.S.A., F.B.H.I. (London: Ernest Benn. 30s. net.)

ONE has to admire the energy of Mr. Lloyd in producing *Old Clocks* and, at the same time, appreciate his thoroughness which was, undoubtedly, the motive that prompted him to set about the task. Mr. Lloyd has spent some time and made considerable effort in writing another book, *Some Outstanding Clocks over 700 Years*. In 1951 he produced his *Chats on Old Clocks* and this new book, *Old Clocks*, is derived from the

1951 work plus new matter arising out of his work on the clocks over 700 years.

Bearing in mind the revision and additions, this new book more than replaces the Chats book and should be regarded as an entirely fresh one. A library without it would be incomplete even though it contained the Chats book.

Old Clocks contains a new chapter on Continental Clocks, another on American products and the chapter on Night Clocks has been so treated as to be virtually a new one. The new book is in larger format than the old one, printed on better paper, illustrations reproduced in better fashion giving a more imposing and interesting array. There are over 200 illustrations, of which about half are new and, with the odd one or two inevitable exceptions, none of them appears in Clocks over 700 years or in Britten.

As always Mr. Lloyd writes in a pleasing way that gently takes the reader on a progressive tour of clockmaking through the centuries. The road set for the tour is the main road to an understanding of the subject with temporary digressions into the by-ways, so making interesting halts to enable the reader to take his breath and, at the same time, having the effect of increasing his desire to proceed further.

Mr. Lloyd has been wise in adding the chapter on Continental clocks. England being probably the leading country in antiquarian horology, we must depart from starting any study of the subject by considering English makers only. It is now being more widely realised that, despite the very great contributions made by Englishmen to time measurement, we have little or nothing to contribute prior to the sixteenth century, apart from such items as those all-important pieces of mechanism at Salisbury and Wells.

Information on the cross beat escapement of Jost Burgi; suspension of the Greenwich Observatory pendulums above the clocks; discoveries of pre-pendulum work from Italy; are useful additions as is the Glossary and fresh light on escapements and equation work.

Mr. Lloyd considers equation clocks as being glorified toys. How history repeats itself. Without wishing to discredit him I doubt whether Mr. Lloyd knew at the time of writing this that B. L. Vulliamy, in 1835, wrote '. . . very complicated machines more curious than useful'. On a personal note which is no way a stricture, I am sorry he takes the popular view in condemning this selfsame Vulliamy.

Writers on specialised subjects are often inclined to address their words to the already initiated enthusiast. There is always a need to have books to start off the un-initiated on the right lines and *Old Clocks* is a great help in this direction. Written as it is by an authority on the subject it becomes authoritative. The difficulty of parents coming down to the level of their children is never an easy task, and an authority writing a book that can be used by beginners, is placed in much the same position. Mr. Lloyd has come down to beginners' level very successfully and by his admitted discursive treatment has produced a book that is neither tiring nor difficult to read either for beginners or those already acquainted with the subject.—S.B.B.

A HISTORY OF BOOK ILLUSTRATION: The Illuminated Manuscript and the Printed Book: By David Bland. 448 pages, over 400 illustrations, page size 10¾ × 7¼ in. (London: Faber and Faber Limited £4 4s. net.)

THIS book really does fulfil its title: for it begins with roll and codex and includes the illumination and illustration of manuscripts in Islam, Palestine, China and Japan, as well as in the West; printed book illustration begins on page 101. The attempt to cover all this ground in one volume has never, as far as I know, been made before: and Mr. Bland, a working director in charge of production of one of Great Britain's leading publishing houses, is to be congratulated on his courage, and the success with which he has carried out the task he set himself, as far as it is possible. In the first place, he and the printers, R. MacLehose of Glasgow, have produced a handsome volume: the page size is comparatively small for a book of this kind, but there are 448 pages, with more that 400 excellent illustrations, including 20 in colour (reproduced both by 4-colour half-tone and photo-litho-offset).

Never before has it been possible, in one book, to study and admire colour plates of a fourth-century Roman manuscript, an eleventh-century Byzantine Greek Psalter, the fifteenth-century Flemish Book of Hours now in the Bodleian (the opening with peacock's feathers is shown: another exquisite opening is reproduced in colour in Diringer's recent *The Illuminated Book*), a fourteenth-century Persian MS., a seventeenth-century Moghul MS., and so on, still in colour, down to Beatrix Potter, Dufy and Anthony Gross.

The black and white illustrations are partly half-tones on art paper and partly line-blocks. Some of the line-blocks, much reduced, are ineffective and might have been omitted in favour of more half-tones: and it would have been more convenient for the reader if, in the captions, the illustrator's name had come first, and not the author's, which in this book is often quite irrelevant.

The half-tone illustrations usually give a much fairer idea of the originals than the line-blocks. The selection of these is masterly: pages from many beautiful and unfamiliar books are shown which make one thirst to search out and study the originals in their entirety—for example the Farnese Book of Hours by Clovio (which is in New York), Thibault's *Académie de l'Espée* illustrated by Crispin de Passe (of which another enchanting page is shown in Hofer's *Baroque Book Illustration*) and the Fragonard La Fontaine —to choose a few random examples.

But can a history of book illustration be told in one volume? The answer is—not in 448 pages, and possibly not by one author. There is too much to describe, to sift, to analyse. Inevitably, any particular piece of ground is covered too rapidly and thinly, so that this book is most truly useful as an introduction to the various periods. How much may be missing is discovered when a particular period is studied closely. The account of the early Victorian period in England, for example, has to omit all mention of Mary Byfield (Whittingham's prolific and highly skilled wood-engraver) and Henry Shaw, whose remarkable series of illustrated books, printed by Whittingham, are among the most beautiful of the nineteenth century. The description of those fascinating early days of colour printing is very cursory. No mention is made of the hosts of children's books, such as the Peter Parley annuals and the numerous Frederick Warne series printed by Kronheim. The names of Vizetelly and Day and Sons, pioneers of chromo-lithography, are omitted (although the much more obscure printer B. Fawcett of Driffield is deservedly mentioned).

It is to be hoped that Mr. Bland will now devote his energy and skill to writing a more detailed study of a shorter period: a task for which he is admirably qualified.—R. McL.

COLLECTION PIERRE-ADRIEN PÂRIS, BESANÇON: By M. L. Cornillot (Quatre Chemins Editart, Paris. 1,000 francs net.)

THIS catalogue is of outstanding importance to all students of European art. It is the first of a series which will eventually cover all the drawings in French provincial museums—the whole ambitious project being entitled *Inventaire Général des Dessins des Musées de Province*. News that this long awaited series is in active preparation will be given a particularly warm welcome by all those who have vainly tried to obtain information through the post about drawings in the more inaccessible French museums. Still more enthusiastic will be those intrepid souls who have journeyed far across France in search of particular drawings, only to find that the print room which houses them is closed indefinitely because—*M. le Conservateur* is *à Paris*, or *indisposé* or, the final resort of the harassed concierge, *mort*. All the drawings in these jealously guarded sanctuaries are now to be photographed on microfilm, the spools of which are to be stored in the *Cabinet des Dessins* of the Louvre, and a complete series of fully illustrated catalogues is to be published.

The first volume of the *Inventaire Général* is devoted to the 183 drawings in the Pierre-Adrien Pâris Collection in the museum at Besançon and has been compiled by M. L. Cornillot, the learned directress of the museum. Mlle. Cornillot declares that her volume is 'seulement un instrument de travail mis à la disposition de tous ceux qui veulent étudier cette collection'. It more than fulfills this modest aim. All the information needed about the dimensions, mediums, provenance and literature of the drawings is scrupulously provided, while the illustrations (each drawing is reproduced) make this volume additionally attractive to the amateur of French eighteenth-century draughtsmanship.

Pierre-Adrien Pâris, who formed this choice collection, was personally acquainted with the authors of most of the drawings in it. Born at Besançon in 1745, he was educated in Switzerland, where his father was *Intendent des Bâtiments* to the Prince Bishop of Basle, and then, at the age of fifteen, sent to Paris to be trained as an architect. In 1769 he went as a *pensionnaire* to the French Academy at Rome, then under the direction of Natoire (this artist is represented in the Pâris collection by a sketch and there is also a spirited caricature of him by J-F. Parrocel). He

most of its venerable time-worn character disappeared when the self-confident owners, in what the author calls 'The Long Summer Afternoon' of the Victorian epoch, had done their work.

The house contained a number of important Italian pictures obtained by the younger George, but these were sold in recent times and the interest of the collection is now almost confined to the family portraits, among which those of the third Sir Thomas and of Lord Herbert of Cherbury by Larkin and the swagger Battoni rank high. Not much furniture of outstanding quality and earlier than the nineteenth century remains in the house. Mrs. Fairfax-Lucy forbears to comment on the monumental and monstrously ugly sideboard, carved with classical figures and dead game heaped together in riotous abandon, which was supplied by Willcox of Warwick in 1858, just as she brings her chronicle to an end.

Any criticisms of this delightful book must be confined to minor details. Kneller could not have painted the portrait of Captain Thomas 'about this time' (1666), since he did not arrive in England until 1675, and the chairs and settees of the third Sir Thomas were certainly not covered with 'stump-work', though Turkey-work may well have been employed. Mrs. Fairfax-Lucy sacrifices accuracy for a picturesque passage when she writes that through the five angry years of Queen Mary's reign 'the glow of the martyr fires staining the sky could be seen all over England and the hot wind fanned the sparks as far as even remote Charlecote'. The whole number of martyrs who perished at the stake cannot have greatly exceeded the population of the village.

There are eight well-chosen illustrations, but the view of the house on the dust-jacket should have been included among the photographic reproductions.—R.E.

BOOK PRODUCTION NOTES

By Ruari McLean

THE ROYAL COLLEGE of Art's Lion and Unicorn Press has just issued a hitherto unpublished text by the late Denton Welch, *I Left My Grandfather's House*, which is an account of his first walking tour in 1933. It makes a handsome book of over 100 pages (11 in. × 7¾ in.) illustrated by Leslie Jones with line drawings, twelve pages of richly coloured lithographs, and coloured endpapers. The illustrations, pleasant and very much in the style of the late John Minton, are topographical: the artist retraced Denton Welch's footsteps and drew scenes and places mentioned in the text. The binding bears a design lithographed onto linen from a watercolour by Denton Welch. The book is set in Monotype Poliphilus and Blado Italic (types which today look more and more mannered and unsuitable for modern use) and printed at the College. The Lion and Unicorn edition is two hundred copies, for subscribers only. A further edition of one hundred and fifty copies has been printed for sale at three guineas by James Campbell, The Beauchamp Bookshop Ltd., 32 Old Brompton Road, London, S.W.7.

BOOKS

and

THE BELGRAVE LIBRARY

In response to requests from readers, especially in some of the remoter parts of the world, any book reviewed on these pages, or shown under 'Books Received', can be obtained by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

This edition has a different binding (cloth, lithographed with a reproduction of one of Denton Welch's oil paintings) and all Leslie Jones's illustrations are reproduced in black and white only.

Another interesting venture in book production by an amateur publisher is *The Skylark and other Poems*. This consists of all the poems published by Ralph Hodgson since 1917, and six unpublished poems; now published by Colin Fenton and distributed for him by Rupert Hart-Davis Ltd., Soho Square, London, W.1. Mr. Fenton, who is in the wine trade, and whose first essay in publishing this is, has taken expert advice on design from Mr. Will Carter, and the book has been most handsomely printed by The Curwen Press, in its traditional Walbaum type, on Basingwerk paper, in an edition limited to three hundred and fifty copies. Reynolds Stone has illustrated some of the poems with seven new wood engravings. Fifty signed copies in quarter leather are for sale at seven guineas, and the rest of the copies, bound in black buckram, cost four guineas each. The page size is 10⅞ in. × 6¾ in.

The third limited edition to be mentioned this month, and the most exciting, comes from the University Press of Edinburgh. It is *Historical Ballads of Denmark*, translated into Scots verse by Alexander Gray, and illustrated in line by Edward Bawden and George Mackie. There are x + 160 pp. (9½ in. × 6 in.) and the book has been printed on German 'Tosa Butten' paper of four different colours, an experiment which is triumphantly successful. The paper, with its hairy surface and pleasingly soft colours, like vegetable-dye kilts, accords extremely well with the Scottish translation. The skulls, rapes, and horrible murders in the poems are of course just the right subject for Bawden and Mackie (who works very much in the Bawden idiom). Again, Monotype Poliphilus and Blado have been used for the type, here more appropriately, both on account of the roughish paper and the antiquarian text, than in the Denton Welch volume. The printing is by R. and R. Clark of Edinburgh. The case, plum-coloured cloth blocked in blue-grey and blind, is quiet. The jacket, by George Mackie, is superbly vigorous.

The book is printed in an edition of 750 copies at 30s., and it is most refreshing to find such lively and appropriate adventurousness coming from a Scottish University Press.

The Book of the Private Press has just been designed and printed by Thomas Rae at the Signet Press (23, Union Street, Greenock, Scotland) in a limited edition of 750 copies at 10s. 6d. It is an essential purchase for all connoisseurs and students of the private press movement. There is a foreword by John Ryder, and forty-eight pages of names and some details of over 240 private presses now operating in the English-speaking world, compiled by Thomas Rae and Geoffrey Handley-Taylor. The booklet, machine-set in Monotype Baskerville, is itself an ambitious example of a serious production by a private press. The paper case is much more successful, from the design point of view, than the jacket.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

Portrait Painting: By Henry Carr. The How To Do It Series number 45. New and Revised Edition. London: The Studio Ltd. 21s. net.

El Greco. Early Years at Toledo. 1576-1586: By Elizabeth du Gué Trapier. New York: The Hispanic Society of America (613 West 155th Street). $2.25.

Scottish Art Review. Vol. VII. No. 1. Glasgow Art Gallery and Museums Association (Kelvingrove, Glasgow, C.3). 2s. 6d. net.

The Art of Raymond Lister: By Simon Lissim. Cambridge: John P. Gray and Son Ltd. 30s. (limited to 147 copies for sale).

20 Centuries of Great European Paintings. A Collection of Masterpieces: By Dr. Hiltgart Keller and Dr. Bodo Cichy. Introduction by Professor Maxim Dasto. London: The Mayflower Publishing Co. Ltd. 130s. net.

National Museum of Wales. Fifty-first Annual Report 1957-58. Cardiff: National Museum of Wales.

Historic Houses and Castles in Great Britain and Northern Ireland. Over 450 houses, castles and gardens open to the public. London: Index Publishers Ltd. (69 Victoria Street, S.W.1). 3s. net.

Fifty Years a Potter: By W. Fishley Holland. Tring, Herts.: Pottery Quarterly (Pendley Manor). 18s. net.

Minor English Wood Sculpture, 1400-1550: By Arthur Gardner. London: Alec Tiranti Ltd. 21s. net.

The Museums Journal. Vol. 58. No. 9. December 1958. London: The Museums Association. 4s. net.

Les Primitifs Flamandes des Quinzième et Seizième Siècles. Collections d'Espagne. 2: sous la direction de J. Lavalleye (Professeur à l'Université de Louvain). Antwerp: De Sikkel (Lamorinièrestraat, 116). Bound: B. frs. 220.

The Connoisseur's Diary

Renaissance Silver and the British Museum : Tintoretto for Toronto : British Antique Dealers' Association

THE British Museum has acquired two unique pieces of Elizabethan silver, and the National Art-Collections Fund has presented it with a much rarer phenomenon: an example of French Renaissance secular plate (see below).

Louis XIV's unsuccessful and highly expensive military campaigns forced him to issue edicts commanding all silver and gold objects to be melted down. This, together with the ravages of the French Revolution, has resulted in the destruction of all but about half-a-dozen pieces of secular plate of the French Renaissance. Of these, only the Museum's new acquisition, a silver basket, has a fully developed Renaissance design or pattern, seen in the openwork sides which are in the style of Etienne de Laune, the great sixteenth-century engraver. On the base of the basket is the Paris hall-mark and date-letter 'I' and an unidentified maker's mark. From the Paris records this date-letter is known to refer to the years 1560, 1583 and 1606. On grounds of style, 1583 seems the most likely date for the basket, though the designs of Etienne de Laune remained in fashion until the end of the sixteenth century and the basket could possibly have been made as late as 1606. Only two other pieces of French secular plate with sixteenth-century hall-marks are known to exist: a flagon and a jug, both in the Louvre and both made in 1581-2.

The National Art-Collections Fund generously contributed towards the cost of the Stonyhurst Salt. This jewelled Elizabethan enamelled silver-gilt and rock crystal salt was made in London in 1577, probably by the goldsmith, John Robinson, who lived in the parish of St. Mary Woolnoth in the City, where he was buried in 1591. This is the only known example of an English salt with jewelled decoration. The carbuncles and rubies, together with the rock crystals and their silver-gilt mounts, were salvaged from a mediaeval ecclesiastical object, probably a fifteenth-century ostensorium, which, because of the Reformation, was melted down. The large oval cabochon crystal and its silver-gilt mounts, the oldest part of the salt, come from a different ecclesiastical object, probably a reliquary, dating from about 1200.

Sold at Christie's

It was purchased by the Jesuits of Stonyhurst College as a piece of church plate in the early nineteenth century but, finally convinced of its secular character, they sold it in 1914. It immediately entered the Sir John Noble Collection, where it remained until last year when it was sold at Christie's. This salt, therefore, is a historic document of the Reformation in England as well as a further important example of the skill of the Elizabethan goldsmith.

Third purchase of the Trustees, a 'casting-bottle', illustrates the beauty achieved by the early Elizabethan goldsmith through simplicity of design. Whether the 'casting-bottle', as the Elizabethan inventories describe them, was used for peppers and spices or for a liquid or perfume, is not yet certain. Though unmarked, this unique piece was undoubtedly made by an English goldsmith about 1560.

(Left). Elizabethan silver-gilt 'casting-bottle', English, *c.* 1560. (Centre). One of the half-dozen pieces of French Renaissance secular plate in existence: a silver basket, of date possibly 1583. (Right). The silver-gilt and rock crystal Stonyhurst Salt, London, 1577. See first story.

Collecting Silver: Privately

AFTER a good deal of discussion over a long period, I am glad to report that silver collectors have at last banded themselves together to form a society. A constitution has been drawn up and officers elected. Its name: The Society of Silver Collectors. The Secretary (Dr. V. C. Medvei, c/o The Royal Society of Medicine, 1 Wimpole Street, London, W.1) will be glad to hear from any collectors who would like to join. Mrs. How, and Mr. A. G. Grimwade of Christie's, have agreed to serve the Society as honorary advisers.

Favourite Tintoretto Subject

AS if a herald of Her Majesty the Queen's forthcoming visit to Canada, a great picture (see p. 52) by Jacopo Robusti Tintoretto, *Christ Washing the Feet of his Disciples* (canvas, 61 × 160½ in.) precedes her. Through Messrs. Thos. Agnew & Sons of London, it has been acquired by the Toronto Art Gallery subject to the purchase price being raised by public subscription when the picture is exhibited in Toronto later this month.

The picture, a favourite subject with Tintoretto, comes from the collection of Lord Farnham of Co. Cavan, Eire. It is listed in the 1843 catalogue of the Farnham Collection, and was exhibited in the 'Pictures from Irish Country

Jacopo Robusti Tintoretto. 'Christ Washing the Feet of his Disciples', canvas 61 × 160½ in., which Mr. Berenson dates to the early 1550's. Recently exhibited in London by Messrs. Thos. Agnew & Sons, it will shortly be seen at the Toronto Art Gallery. See story 'Favourite Tintoretto Subject'.

Houses' (No. 27) exhibition held in Dublin in 1957 (see *The Connoisseur*, June, 1957 (A.D.F. No.), pp. 72-73): see also Berenson, *Italian Pictures of the Renaissance* (Venetian School), 1957, Vol. 1, p. 172. The pair to this picture, also from Lord Farnham's Collection and sold by him in 1913, is in the Metropolitan Museum. The subject is *The Miracle of the Loaves and Fishes*. Presumably both were painted for a charitable Order, representing respectively material and spiritual Charity.

Scholars will compare this Farnham picture with other pictures depicting the same subject in the collections of: Lord Pembroke at Wilton; National Gallery, London; San Stefano, Venice; San Moise, Venice; and in the Prado. The picture in the Prado is the nearest to the Farnham picture; the latter being generally considered earlier than the former, which most authorities agree at *c.* 1548. Dr. Johannes Wilde and Mr. Berenson consider the Farnham picture as later than the Prado picture, Mr. Berenson giving the Farnham picture a date in the early 1550's.

Mr. Eugene Slatter

CONNOISSEURS of the very best in Dutch and Flemish seventeenth-century masters—collectors and students—will have cause sadly to miss yet always warmly and affectionately to remember the late Eugene Slatter. He was a distinguished and profoundly knowledgeable art dealer, with an international reputation derived from 50 years' experience. He was a kindly friend, charitable, shrewd and a witty raconteur. We can best remember this impressive figure by the knowledge that his flag still flies over a Bond Street gallery which is still very much alive—and that his charming wife possesses some fine pictures.

Finest possible Blakes

AMONG the beautiful books lately published (really beautiful, not merely sumptuous and expensive) *The Book of Urizen* takes a foremost place. It is the seventh of the series of collotype and stencil reproductions or 'facsimiles' of Blake's publications produced for The William Blake Trust. They are inevitably costly; the only drawback in view of the Trust's aim 'to make Blake better known to students and to the public by publishing the finest possible reproductions of his work'.

By this eminently worthwhile and disinterested enterprise The Trust (which is not concerned with profits at all) renders an invaluable service—all the more notable since the originals of these and the illustrations of several of the previous publications are now in America. The copy from which the present volume has been produced is in the Lessing J. Rossenwald Collection in the Library of Congress. One of the finest of the seven known, it is also the only one illuminated by Blake in glowing colours and gold, the others being in his peculiar colour-printing technique, which so far has defied satisfactory reproduction.

A plate, greatly reduced, from a facsimile of Blake's 'The Book of Urizen', published by Trianon Press, Paris, and distributed by Messrs. Collins of London. See 'Finest possible Blakes'.

Triumphant Results

Even in the case of this copy the process is in a high degree intricate and elaborate. It is triumphantly vindicated by the results. The *Urizen* includes some of Blake's grandest inventions; for if the poetry is only for the true devotee, this universal myth served to set his creative imagination on fire. No finer or more fruitful reproductions of these splendid designs are ever likely to be made. They arrive almost at the point of deception. Indeed, two eminent authorities have declared them to be 'practically indistinguishable from the originals'. Those are indeed fortunate who are able to obtain a copy of the small edition of this beautiful book, of which the format is in every way worthy of the illustrations.

B.A.D.A. Annual Banquet

THE name of British Antique Dealers' Association, and all that it stands for, is now better known, and the subject of more widespread and informed comment than at any other time since it was founded in 1918. This was clear at the Association's Annual Banquet, held at the Fishmongers' Hall in the City of London.

Mr. O. E. Johnson, the President, had gathered round him for the occasion a distinguished coterie of guests, all of whom had some special claims to connoisseurship: and he, in turn, imparted important announcements of close and intimate interest to all present. The principal guest, Viscount Mackintosh of Halifax, who owns the finest collection of Norwich pictures outside the Norwich Museum, spoke, not in his accustomed role of chief organiser of Britain's National Savings Committee, but as a distinguished connoisseur. As Mr. Johnson pointed out, Lord Mackintosh has a combination of advantages: he has discovered the way, as a collector, of how to spend, and, as a spender, of how to save.

Lord Mackintosh was followed by Lord Cottesloe, chairman of the advisory council on the Export of Works of Art and a trustee of the Tate Gallery. There is probably no one more fitted than he to talk about the Government's recent revision of monetary grants to the national galleries. Lord Cottesloe is, in fact, one of the few who has fully appreciated the true role of British art dealers within the whole framework of the art world.

An important innovation at this 31st B.A.D.A. Banquet was the conferment by the President of the Association's newly instituted Badge of Honour for distinguished or exceptional services to it. The first recipient of it was Mr. Leonard Knight. A second recipient was to have been the late Mr. Cecil Turner, whose untimely death last month has been so widely felt.

In his speech, Mr. Johnson, who was wearing for the first time the beautifully conceived Badge of Office presented by Messrs. Frank Partridge in memory of the late Claud Partridge, announced the acquisition by the Association of new premises at 20 Rutland Gate, London. It is hoped that these will be occupied by the end of March. The President also announced the creation of the Association's new Education and Cultural Fund, and its intentions and purposes. This was altogether one of the most memorable B.A.D.A. banquets.

John Keil

IN conjunction with Messrs. C. Staal, John Keil, of the well-known firm of H. W. Keil Ltd., of Broadway, Worcestershire, has now opened London galleries at 154 Brompton Road. They will be known as John Keil Ltd. So, also, will the Bristol branch of H. W. Keil. The London gallery will be personally administered by Mr. Keil, with Mr. C. Lobb as manager. Mr. Staal will specialise in fine porcelain and pottery, and the selection of furniture and works of art displayed by Mr. Keil indicates the same choice emphasis on the eighteenth and early nineteenth century as that shown in the Keil galleries at Broadway.

Volume Four

The Connoisseur

Encyclopaedia of Antiques

This new volume, to be published this year, will include the following important subjects:

Chinese Export Art, German Faience, Russian Porcelain, Scottish Silver, European Ivories, Terracottas, Victorian Embroideries, Russian Icons, The Contemporary French Beaux Livres.

Orders can be placed now with the Belgrave Library, 22 Armoury Way, London, S.W.18, or with leading booksellers.

Bargain Basement

I HAVE sometimes alluded to the fact that a collection of early English watercolours can be built up for a modest outlay, works which in time may well rise in value. Take, for example, the recent exhibition at the Pulitzer Gallery (5 Kensington High Street). While there are some appropriately high priced masters such as Turner, Cotman, Cox, and Rowlandson, many good things can be acquired for £20 or under. A William Turner (of Oxford) *Extensive Landscape near Sidmouth*, is a watercolour that would not be out of place in any collection. Francis Nicholson, T. M. Richardson, Peter La Cave, Brabazon, are names much respected by connoisseurs of the art—all very reasonably priced. At the same gallery an oil painting by Gerard van Edema (1652-1700), said to be the earliest known view of New York, is of unique interest. Edema was born in Amsterdam, came to England and worked for the Duke of St. Alban's and Sir Richard Edgecombe.

New Venture

MESSRS. E. & G. KAPLAN LTD. (6 Duke Street, St. James's, London, S.W.1) are modifying their exclusive policy of exhibiting Old Masters, and have introduced a clever modern note by way of variation. Now a select number of works by celebrated nineteenth- and twentieth-century painters will be available for the eclectic connoisseur interested in the evolution of art during the last hundred years. The pleasant, intimate rooms have been redecorated the better to display such painters as Monet, Cézanne and other French Impressionists and post-Impressionists. There will also be works by Picasso, Dufy, Loiseau, Pignon, Gromaire, and others; also examples by representative contemporary English artists expressing the modern idiom.

In Brief

W. Waddingham, the well-known Harrogate antique dealer, has opened a branch at 99 Mount Street, London, W.1.

Charles Howard Antiques Ltd. have now amalgamated with Denys Wrey Ltd. of 45 Sloane Street, London, S.W.1 (Tels. SLOane 3821 and 4914). Mr. A. G. Pelham, of Charles Howard, has also joined the Board of Denys Wrey.

Ronald Lee now trades from a new address: The Old Court House, The Green, Hampton Court, Middlesex (Tel. MOLesey 1310).

Delft Antique Dealers' Fair, 1959, will be held at the Prinsenhof Museum, Delft, from August 25th—September 16th.

Expansion of their business interests—to include the sale of furniture, although they will continue to specialise in English and Continental porcelain—has necessitated Newman and Newman, which for the last five years has been located in Beauchamp Place, London, moving to larger premises at 156 Brompton Road, London, S.W.3. Mrs. Dew of Fortunate Finds will be moving over to 9a Thurloe Place, London, S.W.7.

(Left). Paul Desire Trouillebert. 'Le Château de Montsoreau', 12⅝ × 16¼ in. (Right). Constant Troyon. 'Les Environs de Paris', 26 × 32¼ in. Two pictures in the current exhibition, 'Paysages de France', at the Terry-Engell Gallery, Bury Street, St. James's, London, S.W.1. See p. 43.

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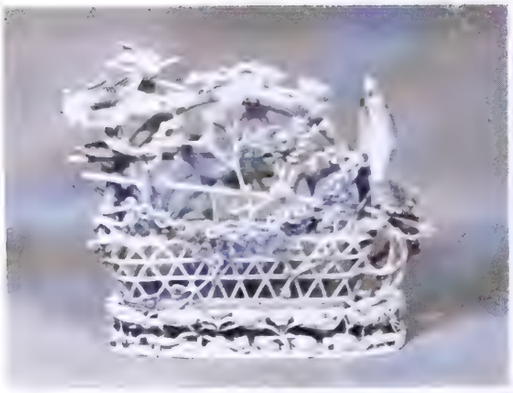

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International Saleroom

1. Hercules Seghers. 'The Town with Four Towers', 16 × 33 cm. Sw. frs. 122,000 (£9,959). Sale of Old Master prints at Klipstein and Kornfeld, Bern. 2. One of a pair of green jade baskets. F. francs 6,100,000. (Hôtel Drouot, Paris). 3. Sir Anthony van Dyck. 'Portrait of a Man', 26¼ × 21½ in., Earl of Ancaster Collection. £7,000 (Sotheby's). 4. Canaletto. 'The Giants' Staircase in the Doge's Palace', 33 × 24 in. £4,400 (Soames House Sale: Knight, Frank and Rutley). 5. Page from a Flemish 'Book of Hours of the Virgin' (Llangattock Hours) from the workshop of Willem Vrelant, Bruges, mid-fifteenth-century. £32,000 (Christie's).

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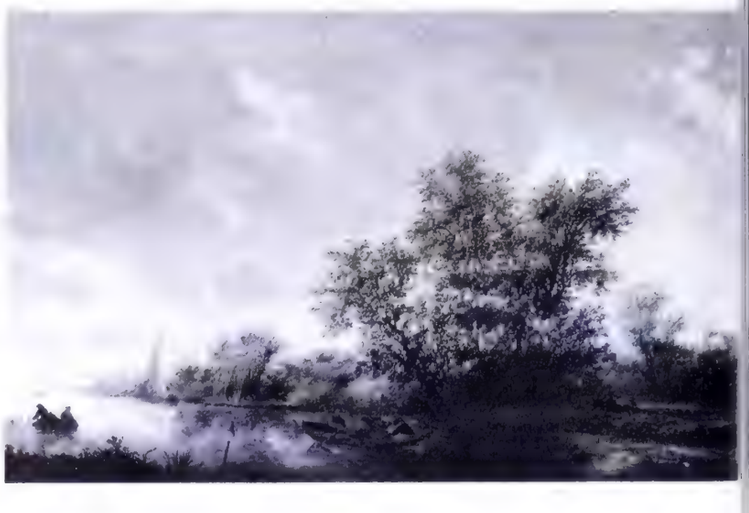

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6. H. J. Harpignies. 'A Farmhouse', 10¾ × 15¾ in. signed. £2,100 (Sotheby's). 7. Salomon van Ruisdael. 'A Woody River Scene', panel, 20 32 in., signed with monogram and dated 1644. £7,350 (Christie's). 8. Maurice de Vlaminck. 'Poissy-le-Pont', 23½ × 32 in., signed, inscribed on reverse, ex collection of Mr. Clive Bell, who bought it for £14 in 1910. £5,400 (Sotheby's). 9. One of a pair of Louis XVI mahogany commodes signed G. Dester, JME, ex the Lord Redesdale Collection. £6,100 (Sotheby's). 10. George II salver, 13¼ in. square, by David Willaume Junior, 1728, the centre engraved with the arms of Queen Anne, the baroque cartouches at the centre of the sides enclosing classical busts and corner cartouches with the Smith crest. £2,700 (Christie's). 11. Portuguese early sixteenth-century circular dish, 12¼ in. diameter. This has now entered the Almeida Collection, Lisbon. £420 (Christie's). 12. Nürnberg, second half sixteenth century, trabharnische. Sw. frs. 1,400 (£114). (Galerie Fisher, Lucerne).

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International Saleroom

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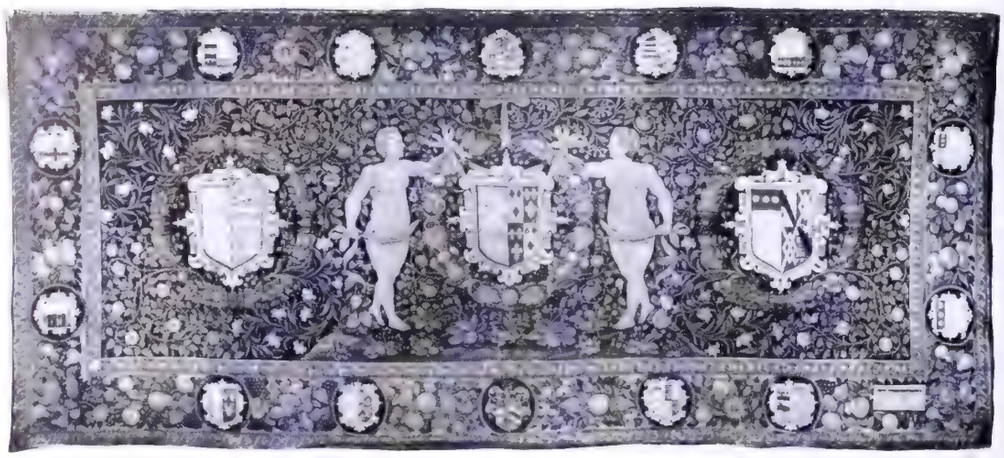
13. THE LEWKNOR TABLE CARPET, a rare and important Elizabethan tapestry of arms dated ANO. DNI. 1564: 7 ft. 5 in. high × 16 ft. 3 in. wide. The central shield bears the arms of Sir Roger Lewknor and his wife Elizabeth Messant. No armorial table carpet of the sixteenth century bears comparison with this panel. £16,500 (Sotheby's). The Luttrell Carpet (Sir William Burrell Collection) is this carpet's closest antecedent, but was made some thirty years before the Lewknor panel. Another notable contemporary is the Gifford carpet in the Victoria and Albert Museum.



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International Saleroom

FOUR (REDUCED) PLATES FROM THE SALE OF PART I OF THE DYSON PERRINS COLLECTION: 50 items sold at Sotheby's on 9 December, 1958, for £326,620; the highest total for a single day's sale of books or manuscripts yet recorded. 14. From a French thirteenth-century Bestiary. £36,500. 15. From a thirteenth-century (Aragon) manuscript written by Michael Lupi of Zandio. £28,000. 16. From a German (Helmarshausen) twelfth-century Latin Gospels. £39,000. 17. From a Gradual of the Dominican Nuns of St. Catherinenthal, Switzerland, diocese of Constance, c. 1312. This lot was acquired by the Swiss National Museum. £33,000.

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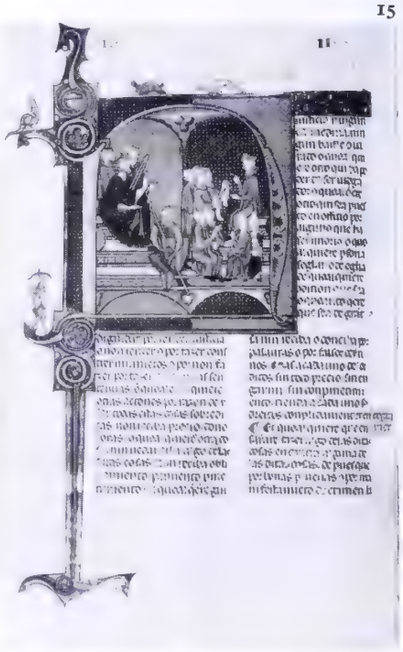

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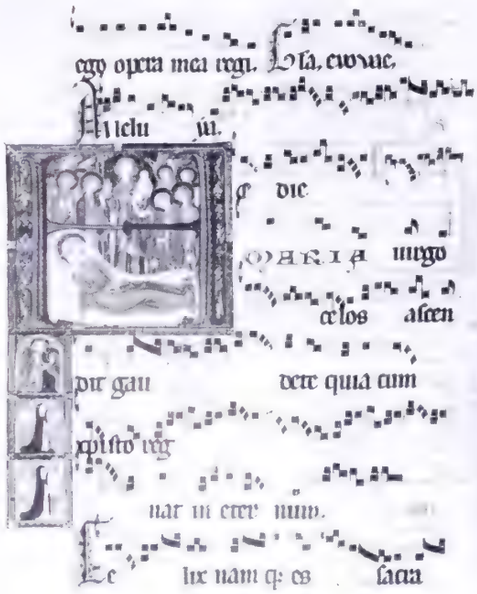

Forthcoming Sales

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1. Sir A. van Dyck. 'Portrait of Paul, Lord Bayning and his Lady', 55 × 72 in. Formerly in the Earl of Crawford Collection (Morrison, McChlery, Glasgow: March 6). 2. H. Fantin-Latour. 'Tulips, Lilac and Narcissi in a Glass Vase', 18 × 17½ in. (Christie's: February 20). 3. Tea and coffee service, by John Emes, 1805-6, inscribed 'The Gift of H.R.H. the Duchess of Sussex' (Christie's: February 11). 4. A 34½ in. high Fukien bleue-de-chine figure of Kuan Yin (Sotheby's: February 17). 5. One of a pair of 16¼ in. high Vezzi vases (Sotheby's: March 3).

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Portraits and Coins

BY MIRIAM S. BALMUTH (*The Fogg Art Museum, Harvard University, Cambridge, Massachusetts*)

PROBABLY no single study offers lovers of ancient art the challenge and at the same time the rewards of numismatics; for a study of ancient coins embodies not only a study of economics and history, but of religion, art, mythology, and archaeology as well: in fact, every aspect of life in antiquity is covered. It is possible, for example, to trace a line of rulers or the economic conditions of the times, the political situation or even a change in religious thought by examining an adequate collection of coins.

Of special value are the portrait coins which first appeared in Greece in the fourth century B.C. and have left a record of ancient personalities extending through the emperors of Rome. These portraits are equal to the remains of ancient sculpture in artistic value and to ancient literature in historical value. Since they are almost always of rulers and often bear inscriptions, they are easily identified and can be correlated with contemporary sculpture: indeed, they have often been used to identify previously unrecognized sculpture.

Before the invention of coinage, metal was used for currency and had to be weighed for each transaction. The idea of stamping pre-weighed metal with a mark of guarantee is believed to have occurred in the seventh century B.C. in Lydia, a part of Asia Minor that is now Turkey. The idea spread quickly and by the next century several important commercial cities of Greece were minting their own coins.

The earliest coins were struck with a symbol on one side only, but soon obverse and reverse dies were used in the striking to give both 'heads' and 'tails' to the coins. The types first represented were animal, one of the earliest being a lion's head, then as now a symbol of royalty and courage (No. 1).

The inscribed pictures, called types, were at first both religious and regional. The deity who protected the city as well as a symbol of the city or deity were often portrayed. For example, the coins of Athens have Athene on one side and her sacred owl on the other, along with an olive branch denoting the chief commercial product of the city (No. 2).

Although many other types were used, such as mythological and commemorative scenes, flora, and fauna, and 'canting badges', the tradition of divine portraits was very strong and they constitute the only representation of human heads until the fourth century B.C. The whole Olympian hierarchy appears, in varying interpretations. The archaic Aphrodite (No. 3) is from Cnidus in Asia Minor, where her cult flourished and where Praxiteles created the famous statue of her two centuries after this coin was struck. The Sun God, Helios is shown in radiant glory on a coin minted on the island of Rhodes, his special territory (No. 4).

The first historical person known to be portrayed on the obverse of a coin was Alexander the Great, but by his time there was such a strong tradition for the use of a divinity as a coin type and such religious distinction between divinity and mortality that his portrait appeared disguised as Hercules in the hide of the Nemean lion (No. 5). Even after his death, his first actual portraits show him deified in any of three ways: as Hercules in a lion skin, as an oriental Hercules in an elephant skin, and as a descendant of the Egyptian sun god Ammon, with a ram's horn.

So great was the impact of Alexander on the world he conquered, that the coin minted around the time of his death in 323 B.C. continued to be the standard in almost every part but Egypt for twenty years. Even his posthumous influence was strong enough to cause continuation of his portrait for centuries and he appears in divine form as late as the Roman occupation of his native Macedonia in the first century B.C. (No. 6).

When Alexander's empire was divided up after his death, his succeeding generals and their dynasties in the East and in Egypt found it easier to assume deification than in Greece, and to allude to this by placing their portraits along with appropriate inscriptions on the coins they issued. This was not done in Macedonia. By the time of the Roman conquest, the last Greek king of Macedonia, Perseus, is shown in an admirable Hellenistic portrait, but the inscription is merely King Perseus and he appears as merely King Perseus. There is no assumption of divinity in the appearance of his portrait (No. 7).

The first successor of Alexander to place himself among the gods was the general Ptolemy in Egypt, who began minting coins with his own picture in the last decade of the fourth century B.C. His descendents adopted the local religious custom of sister-brother marriage and his daughter Arsinoe, who reigned as queen to his son Ptolemy II, was pictured after her death as a goddess, complete with a ram's horn, a peculiarly Egyptian symbol of immortality (No. 10).

One effect of personal portraiture on coins among the post-Alexander dynasts was the artistic development along parallel lines with the Hellenistic sculpture of the time. The delineation of personality and character expression was realized since each portrait was of a complex individual rather than a deity, whose attributes varied from artist to artist. Probably nowhere did this artistic development reach as high a point as among the portraits of the Greek Kings of Bactria (Afghanistan). King Euthydemus is shown unequivocally as a strong, self-willed, uncompromising yet benevolent monarch in a magnificent portrait which illustrates the vitality found in Hellenistic sculpture (No. 8).

The artistic quality of the coins flourished in the other Eastern kingdoms. On a coin minted in Syria, Antiochus III, surnamed 'the Great', is shown in the first years of his reign, having ascended to the throne at twenty. He successfully defended the Seleucid empire from Eastern adversaries, but was ultimately defeated by Rome at the beginning of the second century B.C. Antiochus ruled for a long time and issued many coins which trace his visage from the dynamic, ambitious young man shown (No. 9) to a disillusioned old man.

Farther to the East, in Parthia (Iran), Mithradates I, founder of the Parthian empire, is shown in oriental dress, but posing as a Hellenistic philosopher, rather than a king, on a coin whose reverse proclaims his Philhellenism in an eastern country (No. 11).

A later king of Parthia, Vologases, is shown in a stylized

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1. Lion's head on a silver drachm minted between 550 and 500 B.C. at Cnidus, a city in Asia Minor. According to Herodotus, the Greek 'father of history', lions actually roamed the area at that time.

2. The 'owls' of Athens were probably the most important and copious Greek currency in the classical world. This silver tetradrachm was struck between 480 and 400 B.C.

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3. Reverse of the coin shown in No. 1, an Aphrodite of Cnidus, shown in late-archaic style on a silver drachm minted between 550 and 500 B.C.

4. Helios the sun-god, shown on a silver didrachm from Rhodes, was the subject for the bronze Colossus there, one hundred feet high and considered one of the seven wonders of the world. Minted between 333 and 304 B.C.

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5. Alexander the Great, disguised as Hercules, from whom the kings of Macedon traced their ancestry. This silver tetradrachm, minted between 323 and 316 B.C. was issued in the name of Philip III, half-brother of Alexander.

6. Alexander, deified, is shown on a silver tetradrachm issued by the Roman quaestor of Macedon in 93-92 B.C. He is portrayed as the son of the ram-horned god Ammon.

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7, 8 and 9. Three examples of the detailed realism of Hellenistic portraiture in the persons of third and second century B.C. rulers. Perseus of Macedon (7) ruled from 178 to 168 and was then defeated by Rome. Euthydemus (8), a Greek king of Bactria reigned from 230 to 200 B.C. Antiochus the Great (9), whose coin was struck in Syria, between 197 and 187 B.C. was also ultimately vanquished by Rome. All three are silver tetradrachms.

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10. This large silver decadrachm, struck in Egypt in 259 B.C. to honour the memory of Queen Arsinoe, was coined with the proceeds from temples that were forced by Ptolemy to adopt her cult.

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portrait of oriental linearism. This is a few centuries later than the preceding Hellenistic portraits and is oriental in every sense of the word (No. 12).

It is interesting to notice that during the time that Hellenistic influence fused with oriental vitality to produce these extraordinary royal portraits, the western extremities of the ancient world presented a different picture. A coin from a Roman colony in Spain, struck at the very end of the third century B.C., shows a crude 'Hercules' type, imitative of Greek coins, but stylized with barbaric ornamentalism which presents a strong contrast to the polished work of the East (No. 13).

Just as the first personal portrait on Greek coins was that of Alexander the Great, so the first portrait of a living Roman was that of the man considered to be his Roman counterpart, Julius Caesar. There were portraits before Caesar's time, but they were of long dead ancestors shown to point up the illustrious lineage of the minor officials. Both sides of the coin shown are old-time Roman statesmen, forbears of M. Junius Brutus, who minted the coins. These were probably copied from the wax *imagines* which were death-masks, kept in aristocratic Roman households for generations (Nos. 14 & 15).

In 44 B.C., the Roman Senate first ordered Caesar's portrait to be placed on coins. He died in the same year and the ensuing scramble for power found the contenders eager to follow this example. Consequently, there exists a detailed history of the political manoeuvering in the coinage of that era. Coinage was used for propaganda purposes without hesitation. After Pompey the Great was murdered, his son minted the coin shown with his father's portrait, a superb example of the intense realism of Roman Republican portraiture (No. 16).

As the Hellenistic tradition of faithfulness in representation of the late Republic became modified by a return to a greater simplicity, there also developed a more monumental trend. Beginning with Octavian, the successful triumvir who became Augustus in 27 B.C., there exists an almost unbroken line of imperial portraits, the face or bust of the emperor having become the standard type. Stylistically, these coins are parallel to the contemporary Roman portrait sculpture. The portraits of the later emperors, from the second century A.D., intend more a glorification of the ruler than a mere delineation of his features. The spirituality of the human is emphasized to the neglect of physical characteristics, resulting in an impressive, if not faithful portrait.

Vespasian, who ruled from A.D. 69 to 79 was considered an earthy man of homely wit who administered the Empire efficiently and economically. The personality shown on his coin matches this description, and there is no effort made to glorify him (No. 17).

The emperor Hadrian ruled from 117 to 138 with energetic zeal. A complex and many-sided individual, his portrait shows less of a man's personality and more of a kingly figure than the earlier emperors (No. 18).

Maximinus Daza, one of the last pagan emperors of Rome, ruled over Eastern provinces in A.D. 308-313 just before Constantine. The angular abstract style of the coin heralds the decline of Classical art style (No. 19).

Julian, the apostate emperor who ruled in A.D. 360, tried unsuccessfully to reinstate paganism as the dominant religion of Rome. The features portrayed on his coins are not distinctly drawn to form individual representation, but the effect befits an emperor (No. 20).

The coin of Justinian (No. 21), printed in A.D. 551, the last of the Latin speaking rulers, is more properly Byzantine than Roman. The completely stylized figure is reminiscent of a mosaic, and represents the culmination of the change in art styles over a period of six centuries. Classical art had already disappeared but coinage continued without pause, changing with the times.

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11 and 12. Two kings of Parthia: Mithradates I (11), founder of the Parthian empire reigned from 173 to 138 B.C. He called himself Greek-loving and presents an extreme contrast in portraiture to Vologases III (12) who reigned from A.D. 147 to 191 and whose coins exhibit a completely oriental appearance.

13. From a Roman colony in Hither Spain, a silver denarius struck between 204 and 154 B.C. in crude imitation of Greek coins presents a strong contrast to the portraits shown on coins from the East.

14 and 15. The two patriarchs shown on a silver denarius minted in 59 B.C. in Rome are ancestors of M. Junius Brutus, the minter. By using these portraits, he points out his illustrious ancestry.

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16. On a silver denarius minted in Sicily between 42 and 38 B.C. by his son, Pompey the Great is shown in a striking likeness which bears witness to the magnificent realism of Roman Republican sculpture.

17, 18, 19 and 20. The transition in Roman sculptural art styles over a period of three centuries is clearly shown by a study of the portraits of Vespasian (17), who ruled from A.D. 69 to 79; Hadrian (18), A.D. 117 to 138; Maximinus Daza (19), A.D. 308-313; and Julian (20), A.D. 360 to 363. The late Republican tradition of faithful reproduction continues into the early principate through the first century A.D. as Vespasian's portrait shows on this silver denarius. An effect of austere dignity is already perceptible on the bronze sestertius showing Hadrian, but the facial features are still distinctly his. The bronze follis of Maximinus is monumental in effect, but stylized by an un-lifelike regularity. On a gold solidus, Julian's picture also demonstrates the formalized aspect of the late imperial coins.

21. Byzantine rather than Roman, the bronze follis of Justinian, minted in A.D. 551 in Antioch, resembles a hieratic icon. A rigid stylization in portraiture constitutes a new style, no longer classical in any sense of the word, but one which endured for centuries.

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The pictures of coins are reproduced with permission of the Fogg Museum. Figures 8, 11, and 12 are from the collection of Benjamin Rowland, Jr. Figs. 14, 15, 16, 19, and 21 were donated by G. D. Chase; 18 by C. C. Vermeule; 2 and 4 by E. P. Bliss; 7 and 10 by Mrs. S. Van Rensselaer; and 6 by G. P. Stevens.

The Connoisseur in America

BY MALCOLM VAUGHAN

MR. MALCOLM VAUGHAN, whose first contribution this is, and who has succeeded Miss Helen Comstock as American Editor of The Connoisseur, is a well-known art critic. After four years of art studies at Harvard, his writings on art began to appear in International Studio, *the* New York Times, *and the* New York Herald Tribune. *He was for ten years the art critic of the Hearst newspaper syndicate, and subsequently editor of the scholarly Americana art and antiques magazine,* American Collector. *Mr. Vaughan has written two books on art and produced the handbook for Washington Irving's home as restored by John D. Rockefeller Jr. He has also written two art documentary films which have played in every major city in the United States:* Gauguin, *with Vincent Price narrating, and* Grant Wood, *with Henry Fonda as narrator.—L.G.G.R.*

Hals and the Coymans Family

A MASTERWORK by Frans Hals, *Portrait of Joseph Coymans*, Lord of Bruchem and Nienwaal, has been acquired by the Wadsworth Atheneum, Hartford, Connecticut. It is the first painting by the great Dutch artist to enter the Atheneum. Dated 1644, the half-length portrait seen above shows the wealthy textile manufacturer of Rotterdam dressed in a black satin cape with white collar, black hat and chamois gloves. The sober colours, the quiet contrasts of warm and cool tones are finely characteristic of Hals' middle-period restraint. Also characteristic of his achievement in the middle period is the marvellously varying brush stroke. The facial features are modelled boldly; the figured satin is touched in with the delicate precision of a miniaturist; while the gloved hand is as spontaneous as fluid as if by Manet.

Hals is known to have painted five portraits of members of the Coymans family. Three are now in American museums—this portrait of Joseph, in Hartford's Atheneum; the one of his wife, Dorothea, in the Baltimore museum; and their son, Balthasar, in the Mellon Collection in the National Gallery, Washington. The Atheneum celebrated the acquisition by publishing a study of the picture, written by an American scholar of the work of Hals: Seymour Slive, professor of art at Harvard University.

In this vigorous portrait of Joseph Coymans by Hals dated 1644, the brushstroke is varied: broad in the modelling, miniature-like in the figured satin, as spontaneous as Manet in the gloved hand. A recent acquisition by the Wadsworth Atheneum, Hartford, Connecticut.

St. Louis Terracotta

THE vigilance with which American museums examine their acquisitions is proverbial. The latest evidence falls in the realm of antique art generally described as Etruscan. The City Art Museum of St. Louis, enlisting the scholarship of a German scholar, has identified a tall (47½ inches), polychromed terracotta figure of Diana, seen on the following page, as non-Etruscan, though it was found in Cività Castellana, Etruria, and dates from about 470 B.C. The identification enlarges our knowledge of such terracottas; indeed, it writes a new paragraph in 'Etruscan' art history.

The rude skill, the naive style of this important statue now identifies it as the work of a Latian artist, and confirms the existence of at least three Greek-source cultures in ancient Italy: that of Faliscum (south east of modern Viterbo) being closest to the pure Greek; that of Etruria (modern Tuscany and parts of Umbria) showing 'urban and cosmopolitan authority'; that of Latium (environs of Rome and southward) manifesting a local rustic society whose art shows—as in the present terracotta—'naive form flooded with a strong, direct inner life'.

The art-historian consulted by the City Art Museum of St. Louis to study this Diana was Dr. Reinhard Herbig, formerly Rector of Heidelberg University and now Director of the German Archaelogical Institute in Rome. The statue in all its fragments was shipped from St. Louis to Rome, where Dr. Herbig was able to

examine it thoroughly, obtain the authoritative opinions of colleagues in kindred fields, and gain advantage from the technical investigations of Prof. Del Vecchio, chief restorer at the Archaeological Museum of the Villa Giulia.

Dr. Herbig found the St. Louis Diana definitely related to the celebrated 'striding Artemis' from Pompeii, a marble now at the Naples Museum. This Pompeian Artemis, a beautiful work, stands as a cornerstone of antique art in Italy because it has been established as a marble reproduction of the bronze statue from Segesta mentioned by Cicero. Thus the St. Louis Diana, and the Artemis from Pompeii, were already archaistic—'classisistic'—works in their day. The close dating of the Diana in St. Louis was made possible by reason of the red jacket—a kind of 'tippet'—which the goddess wears over her gown, a *chiton*. Lengthy research disclosed that this un-Greeklike tippet actually was used in Greece, though only for a very short time in the fifth century B.C. Dr. Herbig believes the statue will form an important stepping stone towards a clearer understanding of art and art history in pre-Roman Italy.

Croome Court Drawing Room

LAST year proved a memorable year for the Metropolitan Museum of Art. Objects of immense rarity and distinction poured in. Chief among them was a great gift from the Kress Foundation of French and English eighteenth-century objects in the decorative arts—'a towering gift,' as the museum's director called it. Indeed, it may be described as one of the most munificent donations in the history of American museums. Many of the works concerned are already on display.

Until last year the Metropolitan had been rather weak in the department of French eighteenth-century *objets d'art*. The Kress gift brings the department magnificent possessions. The French pieces include a palatial collection gathered in Victorian days by Baron Hillingdon and his father, Sir Charles Mills, bankers to the English Royal Family. There are superb clocks, mirrors, candelabra, numerous pieces of the finest Sèvres porcelain, and fourteen magnificent examples of Louis XV and Louis XVI furniture —desks, secretaries, cabinets, tables—many signed by master *ébénistes*, and all richly mounted with Sèvres porcelain medallions. In addition, there are half a dozen other examples of French furniture as rare as the Hillingdon pieces. Among them are four chairs made by Jacob for Marie Antoinette, a beautiful commode by Louis Moreau, and a carved and painted *sécrétaire*, a rare piece, made by Pasquier for Mme Du Barry.

That is only half of the Kress gift. The other half is an English eighteenth-century drawing room and its original French furnishings. This handsome room, designed about 1760 by Robert Adam, was removed many years ago from Croome Court, Worcestershire country house of the Earls of Coventry (see the first article in the last issue of *The Connoisseur*). Several of Adam's sketches for it are in the Soane Museum, London. The walls and seating furniture once again, as originally, are covered with Gobelins tapestries simulating rose-red damask as if hung with oval paintings. The tapestries were woven by Neilson to Adam's specifications. Boucher did the oval 'paintings' for them (*The Loves of the Gods*, in medallion scenes), and Maurice Jacques did the cartoons for the floral surrounds. The wall sections were woven to meet edge to edge, so as to cover, like damask, the entire wall surface from dado to ceiling, a method of using tapestries unknown in France but occasionally employed in England. The drawing room from Croome Court is complete in all its original architectural elements: oak flooring, ornamental plaster ceiling, wood panelling, mahogany doors, mirror in elaborately carved frame, inlaid console table, and carved marble mantel with a central slab of lapis lazuli.

Handwriting and Personality

MICHELANGELO'S handwriting is often called the finest handwriting of modern times. Curvingly rounded yet angular, slanted slightly to the right, a vigorous combination of grace and force, it is beautiful calligraphy, the handwriting of a great artist who was also an outstanding person. Such penmanship reminds connoisseurs of Chiang Yee's observations on Chinese calligraphy: 'You might practise writing for years and still fail to achieve a good hand unless you also cultivate your personality.'

One of Michelangelo's autograph letters was included in the full-length exhibition 'Calligraphy: The Golden Age and its Modern Revival' held early in the season at the Portland (Oregon) Art Museum. The exhibition extended from the present day back to the time of Charlemagne, when the Italic handwriting of ancient Rome was first revived. A ninth-century Carolingian example of that revival, a manuscript lent to the exhibition by Philip Hofer, is here reproduced on page 65.

Once rediscovered, the Italic Script was put to such attractive use in mediaeval times that it became the reigning style of penmanship in the Renaissance in Italy. Its spread throughout Europe was due in part to its use by professional scriptors in central positions: for example, secretaries at the Vatican Chancery, whose copies of papal bulls and other official announcements were sent all over the Christian world. Moreover, it was a Vatican secretary, Arrighi, who in 1522 produced the first and still the 'best' handwriting manual ever published.

Shakespeare in *Twelfth Night* called the Italic Script 'the sweet Roman hand.' It remained in fashion until gradually supplanted in the seventeenth century by showier, Baroque penmanship. In Great Britain, Baroque calligraphy gave way in the eighteenth century to the English Round Hand which came to fashion in the United States at the end of the century, after John Jenkins published, in 1791, the first American writing book—a manual given over to English Round Hand. A century later the overly polite Spencerian Script came into style, an affected elegance which is still taught in some rural areas.

Modern revival of Italic handwriting—a script still eminently forthright, simple and legible—began at the beginning of the twentieth century. It is now flourishing in America and the British Commonwealth. This modern revival, inaugurated in England by Edward Johnston, once an associate of William Morris, now counts a number of masters practising it. Among the English, they include M. C. Oliver, Margaret Alexander, Irene Wellington, Joan Pilsbury and Grailey Hewitt: among the Americans, Ernst Detterer, R. F. DaBoll, James Hayes, Father Catitch and Byron Macdonald. Between them they show what a happy variety of rhythms may be employed in Italic script.

The art and history of handwriting since the time of Charlemagne was admirably represented in the Oregon display. The exhibition was presented, after months of preparation, by one of the leading American scholars in the realm of calligraphy, Professor Lloyd J. Reynolds of Reed College, Oregon.

French and Co.: Loan Exhibition

TO celebrate moving into new quarters, French and Co., of New York, the well-known firm of art dealers, opened the season with a remarkable loan exhibition entitled 'The Taste of Connoisseurs'. A block-long penthouse has been built as the new home for the company at 978 Madison Avenue, on top of Parke-Bernet's auction galleries. Here a dozen rooms, and several galleries subdividable into another dozen rooms, were suitably set out with important art objects.

Polychromed terracotta figure of Diana, dating about 470 B.C. and identified as belonging to the art of antique Latium, south of Etruria. City Art Museum of St. Louis.

Under the latest modern lighting the fine tapestries, paintings and furnishings looked very handsome. Light being a great decorator, the beauty of the pieces was doubly enhanced.

Of the antiques and art objects on view, over a hundred examples were objects which had passed through the hands of the firm and which were being lent for the occasion by museums and private collectors. Mrs. Jacques Balsan, Mrs. George F. Baker, Jr., Mrs. Mellon Bruce, Mr. and Mrs. Henry Ford II, Governor and Mrs. Averell Harriman, Mr. J. Paul Getty, Judge Irwin Untermeyer, and Major and Mrs. Albert Warner were among the private lenders. The objects ranged from ancient Greek and Roman art to a latter-day Picasso bronze lent by the board chairman of the Museum of Modern Art, Nelson Rockefeller.

If an explorer from Mars had wandered in, the voyager might have been told that the exhibition stood as an index of current fashions in the United States in the decorative arts. The man from Mars might also have been told that the quantity of small furniture on display bespoke an active social problem in the United States. Smaller houses, and smaller furniture to fit into them, have become an increasing American need since World War II. For it was then that American factories, in an expanding economy, began to offer such high wages as to lure men and women from domestic service. Since then, gracious living in large establishments, even for those who can afford it, has become more and more difficult.

French and English eighteenth-century styles were most in evidence in French's exhibition. Gothic and Renaissance styles were represented; and there was a considerable showing of Chinese porcelains. From the Gothic period came a number of handsome tapestries. Among them was a French millefleur lent by the Toledo Museum; and a superb fifteenth-century Flemish (Arras) weaving, *The Annunciation*, reflecting the pious air, the intensity of feeling, and the extraordinary skill of the mediaeval craftsmen. This is the splendid tapestry given the Metropolitan Museum a few years ago by Mrs. Harold I. Pratt, in memory of her husband.

Among the Italian Renaissance examples was a bronze paschal candlestick by Riccio of Padua, lent by the Cleveland Museum; a della Robbia tondo, *The Adoration*, lent by the Detroit Institute; a number of paintings, and a group of cassoni richly carved in bold relief.

From eighteenth-century France the rarities included a resplendent Boulle desk originally made for Louis XV when Dauphin, and lent by Mr. and Mrs. George Richard. There was also a boat-shaped, silver-gilt tureen made by Germain in 1759, and presented by Louis XV to Catherine the Great. This was loaned by the Philadelphia Museum. Eighteenth-century English rarities were so numerous that one can mention but a few: a Queen Anne green lacquer cabinet lent by Edalji Dinsha; a set of carved and gilt dining chairs lent by Mr. and Mrs. Henry Ford II; a pair of early Georgian needle point settees (once at 'Ordley Ends') lent by Arthur V. Davis; and Reynolds' superb painting, *The Strawberry Girl*, lent by Colonel and Mrs. Edgar Garbisch.

Masculine Highboy

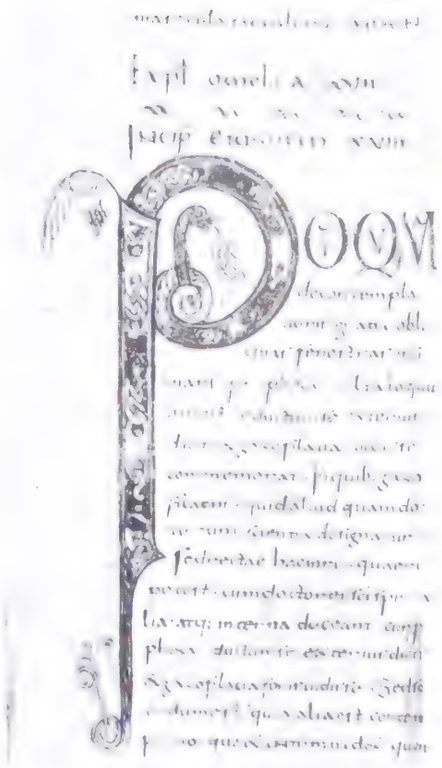
OF Philadelphia Chippendale furniture, the foremost collection is owned by the Philadelphia Museum of Art. To this pre-eminent collection has now been added a masterpiece of furniture: a finely carved mahogany highboy, the carved ornament of which includes, on the bottom drawer, a motif illustrating one of Aesop's fables, *The Fox and the Grapes*. Made about 1760, this important example of American colonial craftsmanship comes down to us from the

(Above). Louis XVI 'sécrétaire, an important example of French cabinet making, in carved thuya wood with 'bronze d'oré' mounts and Wedgwood plaques, the central floral motif in Sèvres porcelain. Donated by the Kress Foundation to the Metropolitan Museum. (Right). Finely carved and painted Louis XVI drop-front sécrétaire, made by Pasquier for Madame Du Barry and incorporating her plaque portrait. A further Kress Foundation gift to the Metropolitan Museum.

ownership of General Sir William Howe, and the families of James Steele and Henry Greenough. Mrs. Greenough has, in fact, presented it to the museum.

Highboys—a chest of drawers mounted on an American type of commode (a lowboy)—are a form of furniture developed only in Colonial America. In Philadelphia during the fashion for Chippendale's styles, these tall chests of drawers were often richly carved and ornamented. This particular example is so extensively decorated that the late authority, Hornor, found it unduly rich. As may be seen from the illustration, the ornament actually is not over-extensive. The carving of the quarter-columns, the cabriole legs, and the apron is quiet, in low relief, as is also the panel representing the fox and the grapes. The broken-arch pediment is free of elaboration (which often occurred), the foliation of the scrolls nicely restrained, the pierce carving of the frets simple, and the finials inornate.

Hornor, in his *Philadelphia Furniture*, remarked that though museum curators described the Howe highboy as a masterpiece, he himself considered it heavy: *de gustibus non est disputandum*. The present writer is on the side of the curators in this instance. There are, to be sure, Philadelphia Chippendale highboys more delicately proportioned. The Howe example, however, is not 'heavy'. Moreover it is sturdy and admirably well proportioned. It is a 'masculine' example of furniture craftsmanship.



(Left). A ninth-century Carolingian example of calligraphy was lent by Philip Hofer to the Calligraphy Exhibition in Portland, Oregon. (Right). 'St. George and the Dragon', by Colin de Coter, circa 1475. Lent by Mrs. Alan Scaife, of Pittsburgh, to an exhibition, 'The Taste of Connoisseurs', held by French and Co., New York, at the inauguration of their new galleries.

National Gallery of Art

A PAINTING by Rubens and a marble bust of Diana by Houdon have been purchased by the United States National Gallery of Art. The funds for acquiring them were generously donated by Mrs. Syma Bushiel.

The bust of Diana makes adequately clear that Houdon was a naturalist sculptor. In his imagined figures as in his lifelike portraits, he all but carried sculpture beyond the boundaries of art into the realm of nature. This Diana might be a speaking image of a lady who, as can be seen, happens to be wearing a hunting strap over her shoulder and a crescent moon in her hair, attributes of the goddess of the hunt. The work is in pale white Carrara marble, carved in gracefully cut contours and smooth, highly finished surfaces. It is signed and dated 1778, though the artist had already exhibited it in the Salon of 1777. Diana was a favourite subject with Houdon and in the course of his working life he produced a number of interpretations of the goddess. The present bust precedes by about two years the well-known full-length Diana once owned by Catherine the Great of Russia, and now in the late C. S. Gulbenkian's Paris collections.

The Rubens picture, a salon-size panel, *The Meeting of Abraham and Melchizedek*, is a preliminary painting for one of a set of twenty tapestries commissioned about 1625 by the Infanta Isabella of Spain to celebrate the Triumph of the Eucharist. Eight antecedent sketches for these tapestries are in the Prado. The present painting is fully developed and 'finished' in every detail. Apparently it was the 'modello,' from Rubens' own hand, a visualization presented to the Infanta by way of indicating to her what she should expect in the finished tapestries as a whole. This picture, a well-known work by the greatest Flemish artist of the seventeenth century, is a welcome addition to the National Gallery. It will enrich and strengthen the Flemish section of the museum.

In 1957 the Newark (N.J.) Museum presented a loan exhibition of major value to students and collectors of Americana: *Early New Jersey Artists*. This season Newark offered a parallel show: *Early New Jersey Furniture*. About a hundred examples were assembled, ranging in date from the 1690's to early Victorian times. The variety was full scale—chairs, chests of drawers, cupboards, tables, sideboards, candle stands, and numerous other pieces. The loans were borrowed from museums and private collectors inside and outside New Jersey. A great deal of information and documentary evidence about early New Jersey furniture makers had also been gathered from historical societies. This valuable exhibition was organised and selected by the curator of decorative arts at the Newark Museum, Margaret White.

As a result of this first survey of old furniture made in New Jersey, local characteristics begin to be identifiable. Already it is now often possible to differentiate between New Jersey eighteenth-century slat-back chairs and examples made in other parts of the country. Indeed, slat-back chairs made in New Jersey across the century now often can be typed as north, central, or south Jersey examples. Many of the south Jersey chairs were found to bear distinctive characteristics indicating that they were made in one family for a hundred years by Maskell Ware (*fl.* 1790), his sons and grandsons.

Again, an American Queen Anne feature originally ascribed to New Jersey by the late Wallace Nutting—the Spanish foot with a cuff or wrister carved in one piece with the leg—now seems confirmed as a New Jersey characteristic. When the cuff is applied as a moulding it is said to have been made elsewhere. The web foot was found to be chiefly used in south Jersey near the shores of Delaware Bay. Dressing tables, nowadays called lowboys, which show table tops with incurved corners, an attractive feature, are now believed to be distinctive of New Jersey make. Individual characteristics in New Jersey furniture all but disappeared in the last quarter of the eighteenth century, after Chippendale came into fashion. Householders and furniture makers had become less isolated than before: and with the increase in travel, for example, New Jersey furniture makers gave up their regional characteristics for the urban influences of nearby Philadelphia and New York.

Some of the earliest furniture in the exhibition showed Dutch influence, the Dutch having scattered into New Jersey in the seventeenth century after colonising in New York and along the Hudson river. All in all, however, most of the furniture on display showed the inspiration of English models and designs, the English having overthrown the New Jersey Dutch in 1682.

The American section of the next issue of *The Connoisseur* will contain an illustrated feature on some of the important illuminated manuscripts in the Exhibition 'Manuscripts from the William S. Glazier Collection' to be held at the Pierpont Morgan Library. Mr. Glazier has a distinguished collection of illuminated manuscripts, about forty of which will be displayed, together with ten single leaves. In addition, several manuscripts which Mr. Glazier has given to the Pierpont Morgan Library, or which he has generously helped them to acquire, will also be on view.

(Above). Carrara marble bust of Diana, by Houdon, dated 1778, a recent purchase by the U.S. National Gallery of Art, Washington.

(Below). Philadelphia Chippendale highboy in carved mahogany, the panel on the bottom drawer illustrating Aesop's fable, 'The Fox and the Grapes'. Philadelphia Museum of Art. See story 'Masculine Highboy'.

(Below). Early New Jersey wainscot chair, its carving including a thistle and the date 1695. Made by a Scottish 'joyner', Robert Rhea, who emigrated to America. See story 'National Gallery of Art'.

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Left: An important Pair of Chippendale armchairs in the Chinese taste. *Circa* 1755. See plate xxvii Thomas Chippendale's *The Gentleman and Cabinet Maker's Director*.

(Below) A fine Hepplewhite mahogany centre writing table with its original gilt handles. *Circa* 1780. The top measures 57 inches long and 30 inches deep.

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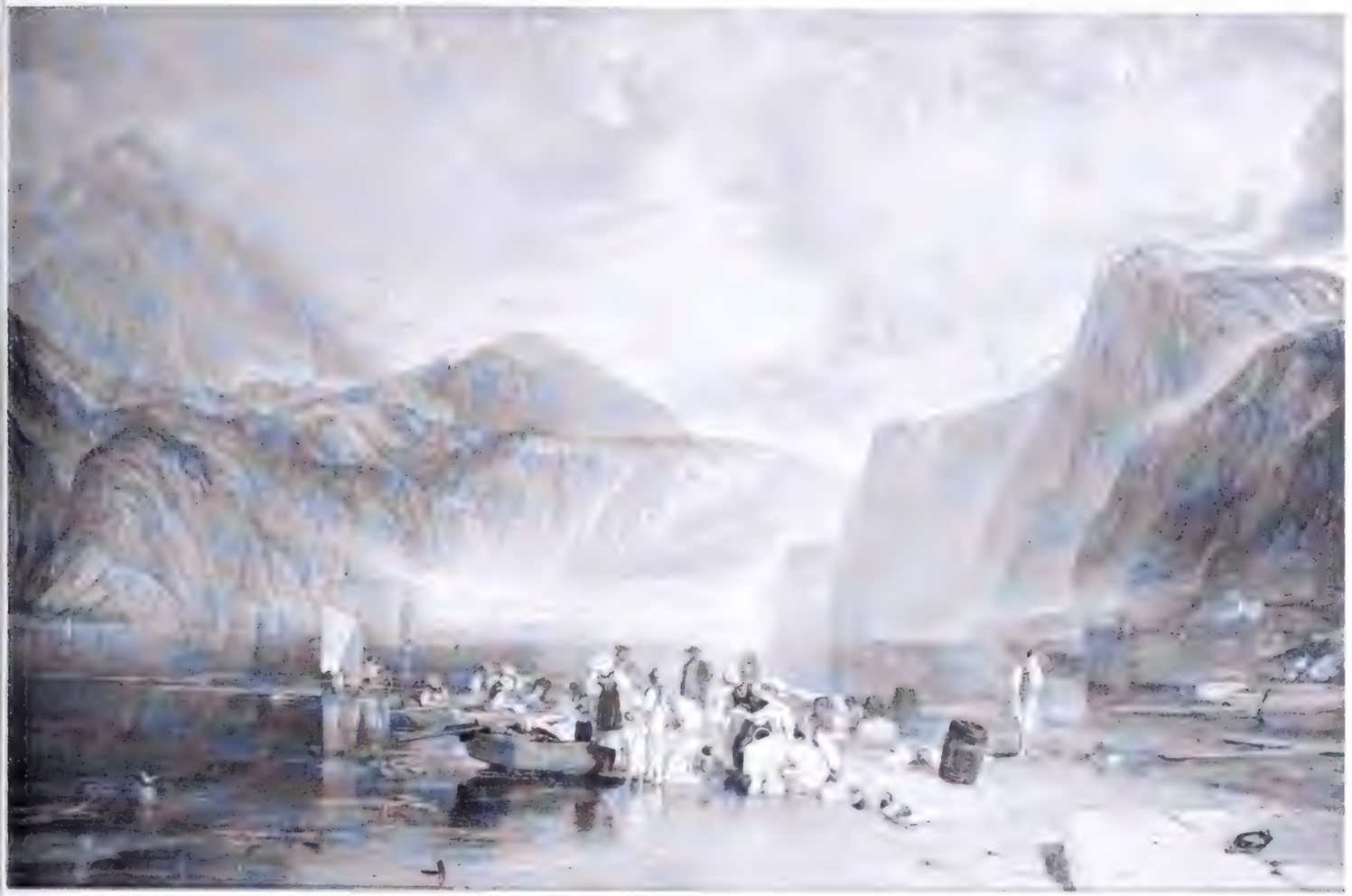

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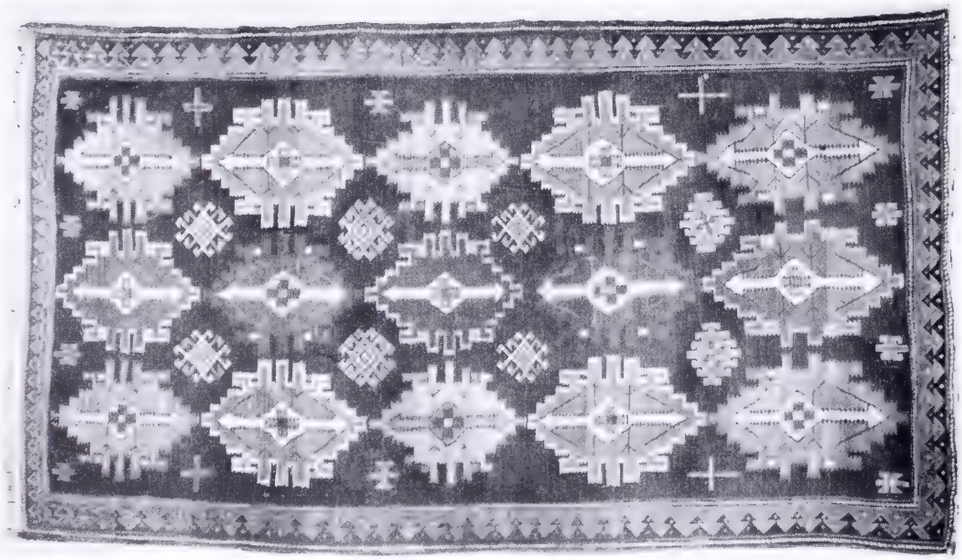

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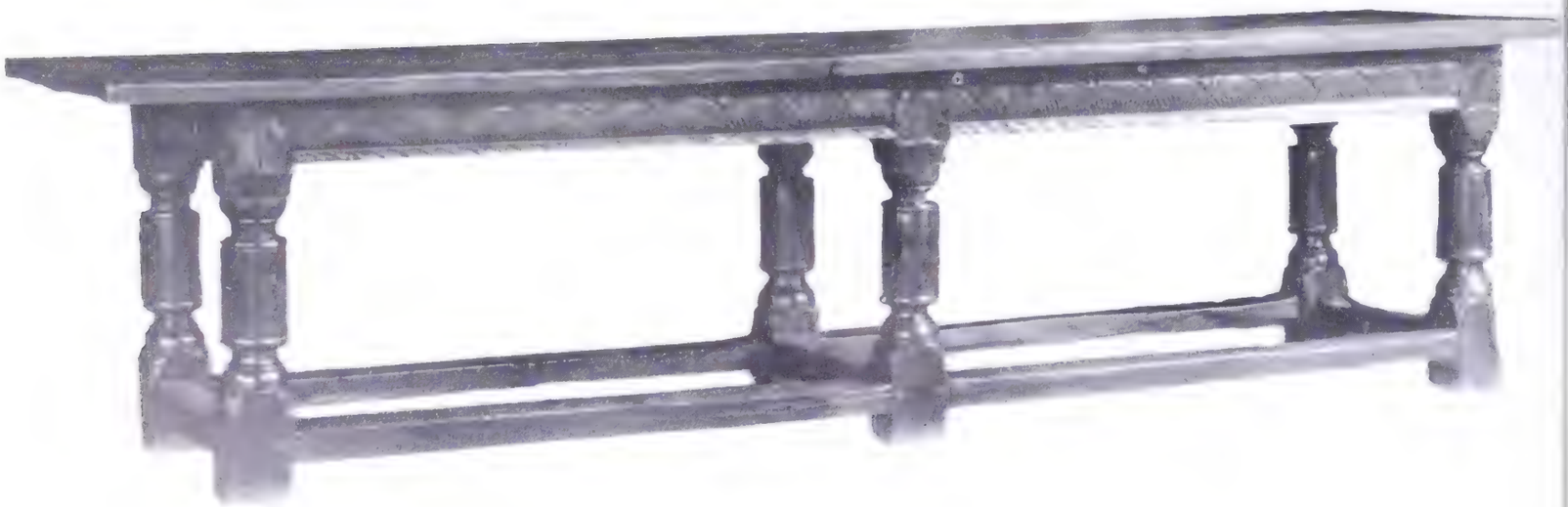

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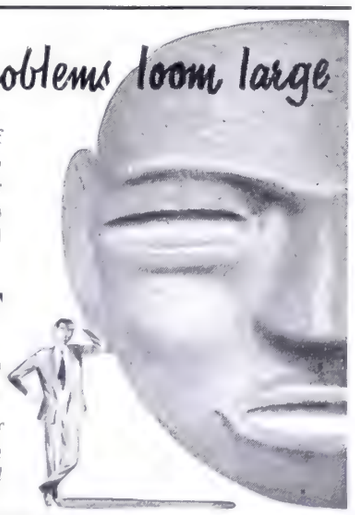

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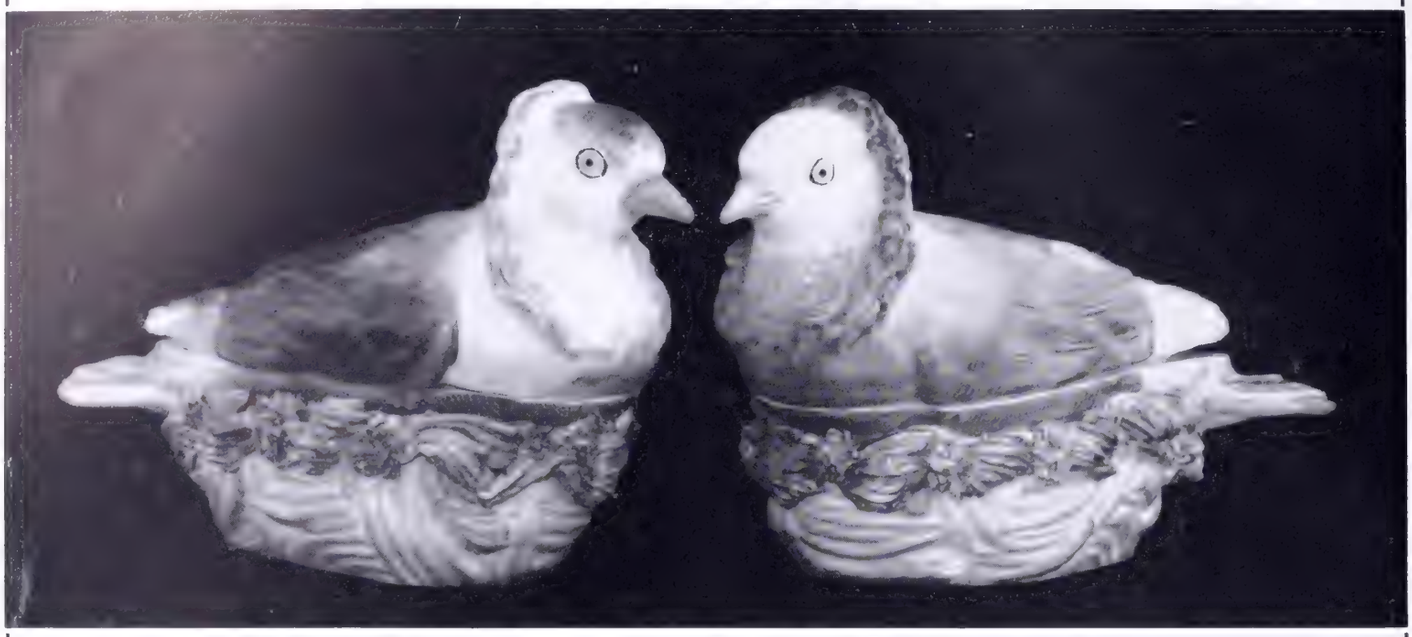

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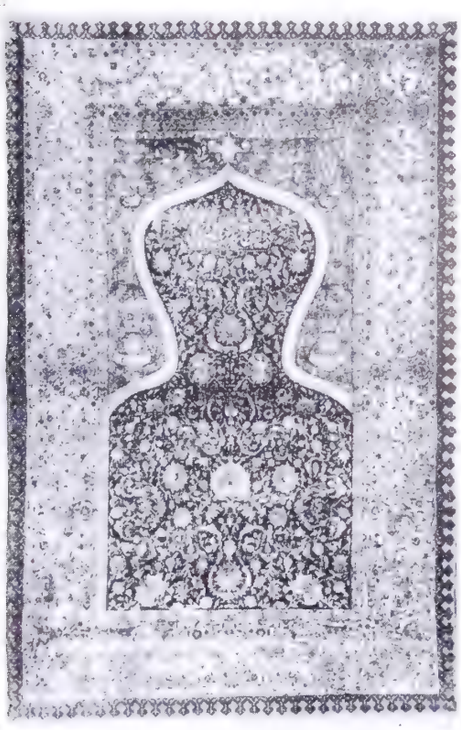

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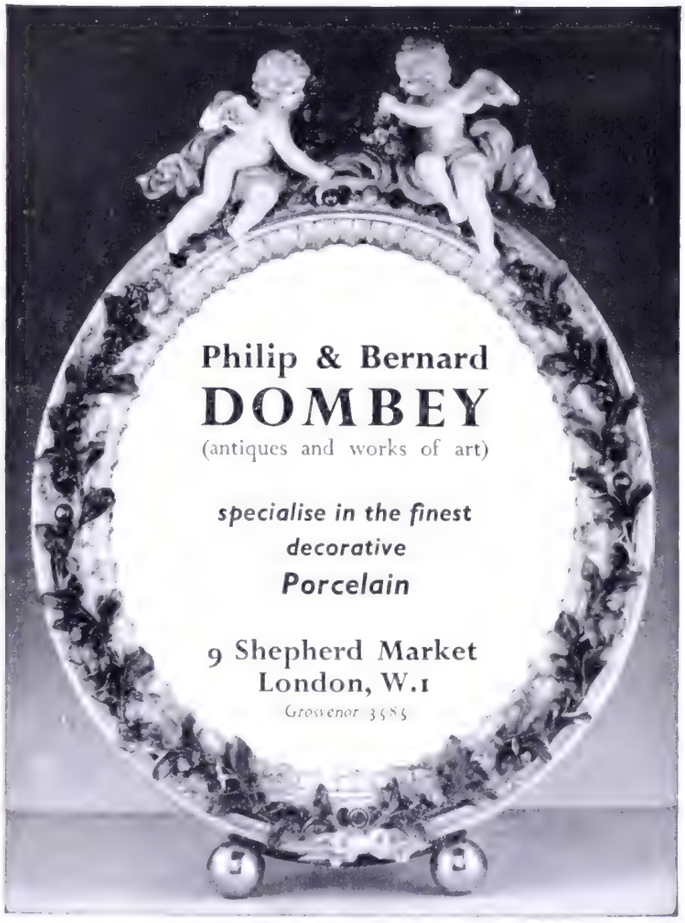

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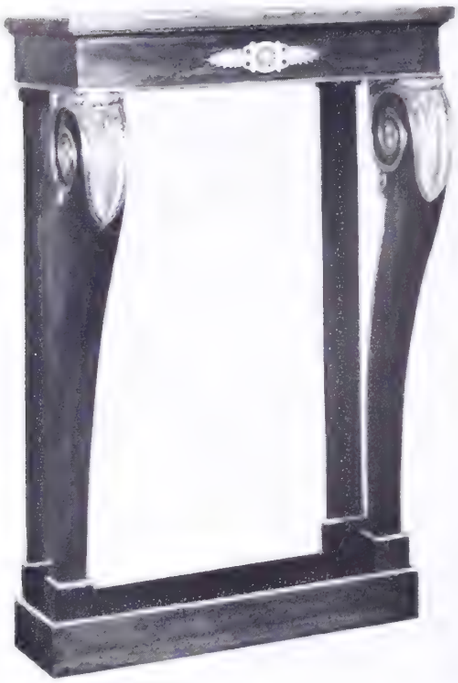

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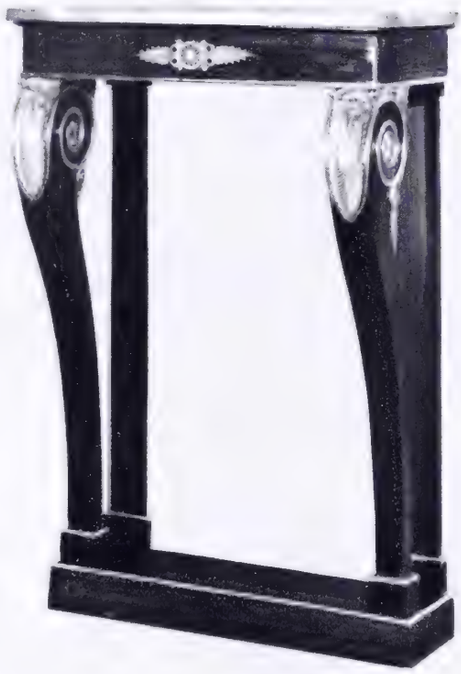

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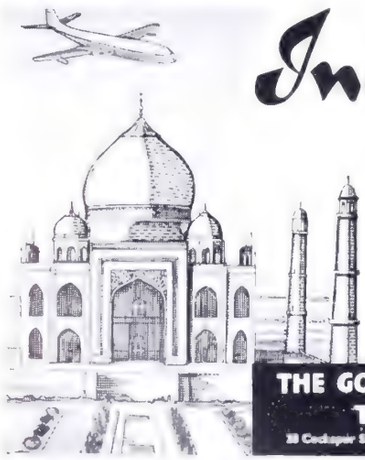

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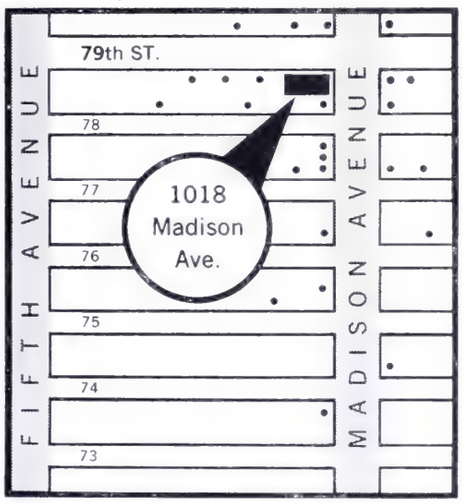

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This *Portrait of Mrs. Kilderbee* by Thomas Gainsborough, R.A. (canvas, 29½ × 24½ inches), a particularly pleasing work painted during Gainsborough's 'blue' period, has been acquired by the Ipswich Museum from Messrs. G. Oliver of Guildford. It has been hung at the Museum's Christchurch Mansion, Ipswich. Mrs. Kilderbee was the wife of Samuel Kilderbee, a former Town Clerk of Ipswich, whose portrait, already in the Ipswich Museum collections, now hangs next to that of his wife. For the portrait of Mrs. Kilderbee see E. K. Waterhouse's *Check List of Portraits of Thomas Gainsborough*, Walpole Society, 1953, p. 63.

[illegible] institution either at home or abroad.

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Antony House, Cornwall

BY GEOFFREY WILLS

THE village of Antony stands on one of the principal roads in the south-east of Cornwall, a few miles from the ferry at Torpoint and a short distance from Plymouth. The house itself is situated between the main road and the river Lynher, and commands a small ferry at Antony Passage that has existed since mediaeval times but which is no longer used. The first mention of the estate dates back to 1324, when it was recorded that Stephen de Haccombe and his wife Margery had been granted by Robert de Pyl 'the Manor of Yestanton (East Antony) and the passage across the Lynher at Yestanton'.

By marriage, these lands descended to Alexander Carew, great-great-grandfather of the historian, Richard Carew (No. 6). After some time at Christ Church, Oxford, he studied law and in 1574 his name appeared in the records of the Middle Temple: 'Richard Carewe, late of Clementes Inne, gent., Son and Heir of Thomas Carewe, of Antony, Cornwall, Esq.' Three years later he married, and settled in the west of England to administer his estate (his father had died in 1564), and carry out the duties of a country gentleman of property.

It was at Antony that Richard Carew wrote his well-known *Survey of Cornwall*, a model county history, published in 1602 and dedicated to Sir Walter Raleigh. In the book he speaks of 'the poor home of mine ancestors', but this was doubtless a seemly modesty on his part. The house he knew stands no longer, and all that remains of it is said to be the granite mullions of its windows, supposedly now used as the uprights of stiles bordering the fields of the district.

The present house was built between 1710 and 1721. Although there is a tradition going back 150 years that it was designed by James Gibbs, no evidence has been found to support this contention. Among documents that have been preserved are a number of accounts rendered by masons, carpenters and quarrymen employed between 1714 and 1718. Yet there are no plans or bills that give a clue to the name of the architect.

The imposing Entrance Front (No. 5) is faced with stone from the quarries at Pentewan, some thirty miles to the west, and is flanked by brick-built wings with colonnaded lower storeys. The large porte-cochère was added in the early years of the nineteenth century.

In the paintings and furnishings in the house is reflected the alliances of the family down the centuries. Sir William Carew, who was responsible for the present building, married Anne, daughter and heiress of the 4th Earl of Coventry, and their only son died without issue in 1748. After two successions by indirect branches, the estate came to a third distant relative of the direct line, Reginald Pole, who adopted the surname of Pole-Carew.

Reginald Pole-Carew's grandmother was the daughter of Jonathan Rashleigh of Menabilly, near Fowey, and one of his sons married Frances Anne Buller of Morval, Looe. Both marriages strengthened the already strong ties of the Carews with the county of Cornwall. Through the Rashleigh connection Reginald Pole-Carew was member of Parliament for Fowey for many years, and became a Privy Councillor.

By the end of the nineteenth century Antony had devolved to Lieutenant-General Sir Reginald Pole-Carew, who had a distinguished military and political career. His son, the present owner, Sir John, succeeded to Antony in 1924, and in 1926 to the baronetcy of Pole of Shute, Devonshire. He adopted the surname of Carew Pole. Lady Carew Pole is the daughter of Walter Spencer Morgan Burns, of North Mimms Park, Hertfordshire, a nephew of J. Pierpont Morgan, and she is a great niece of the late Mrs. Arthur James.

Antony contains a large number of interesting and important pieces of furniture and china, and some equally notable paintings. In addition to the portrait of Richard Carew (No. 6), the Hall (No. 2) contains a fine portrait of Charles I, painted by Edward Bower from a sketch made in Westminster Hall. John Carew was one of the judges at the trial of the King, and this fact may account for the presence of the picture in the house. The Hall and many of the principal rooms are panelled in oak, and the Staircase (No. 3) has balusters of barley-twist turning and reeding with Corinthian columns at the angles and ends. An unusual feature is the retention of the original light-fittings, with glass globes supported on shaped brass arms.

The Saloon (No. 4) contains a number of pieces of walnut furniture and others of pine with gilt gesso decoration, dating from the first quarter of the eighteenth century. Two full-length portraits by Sir Joshua Reynolds of the 8th and 9th Earls of Westmorland came from the collection of Mrs. Arthur James. Another Reynolds in this room is *The Piping Shepherd*.

Two pairs of gold-anchor Chelsea vases on the chimneypiece were formerly in the collection of Sir Bernard Eckstein, and some Dr. Wall period Worcester vases belonged at one time to Mrs. Arthur James.

In the adjoining Tapestry Room (Nos. 7, 8 & 9) are some Soho panels depicting the story of Diogenes, and a carved gilt-wood chandelier which hung originally at Hamilton Palace, Scottish seat of the Dukes of Hamilton. Here also (No. 9) is a Louis XV bureau-de-dame, veneered in contrasting woods with scrolls on a figured background. On it stands a pair of Louis XVI ormolu candlesticks formed as triple caryatid figures, and a Louis XV clock of small size.

Unlike most of the other rooms, the Library is panelled in pine. It contains a large number of books, many of which were bought by successive generations of Carews. A number of the most recent additions were originally at Shute and had been collected by Sir Courtenay Pole, who died in 1695. Pictures in this room include an early Reynolds, a Gilbert Stuart and a pastel of George IV by John Russell.

The Dining Room (No. 11) is notable for a set of mahogany chairs in the Chippendale style, and for a number of sporting paintings by Jan Wyck and Wootton depicting Lord Coventry and his pack of black and tan hounds.

Visitors to Antony House will certainly echo the judgment of the eighteenth-century Cornish historian, Thomas Tonkin, who termed Antony 'a stately house'. The accuracy of that description is confirmed both by its external appearance, and by its important contents.

Photography: A. F. Kersting

Antony House and its adjacent buildings seen from the south-east.

2. The Entrance Hall. The portrait of Charles I by Edward Bower seen over the chimneypiece is signed and dated 1648. The full-length portrait is of Gilbert, 4th Earl of Coventry, by Michael Dahl.

3. Staircase. The balusters show barley-twist turning and reeding, with Corinthian columns at the angles and ends. One of the original light-fittings, with spherical glass shade, can be seen at lower left. The portraits are of Sir John and Lady Carew, by Kneller.

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4. The Saloon is furnished principally in walnut of the first quarter of the eighteenth century. The full-length portrait of the Earl of Westmorland is by Reynolds, the smaller painting, *The Piping Shepherd*, is by the same artist, and over the chimneypiece is a copy of Van Dyck's portrait of Sir Kenelm Digby. The splendid cut-glass chandelier dates from about 1765.

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5. The Entrance Front. Built of Pentewan stone between 1710 and 1721, the house is said to have been designed by James Gibbs, but no proof of this has been forthcoming. The house presents a typical façade of the period. The large porte-cochère was added in the early nineteenth century.

6. Richard Carew (1555–1620), painted in 1586. His *Survey of Cornwall*, was published in 1602. The house in which he lived at Antony was demolished after his death and the present building takes its place but on a different site.

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7. The Tapestry Room. The Soho tapestry panel is one of a set depicting the story of Diogenes and the walnut sidetable is carved at the knee with Red Indian heads and parcel-gilt. The Chinese porcelain figures of monkeys and cranes are of the Chien Lung period. The eighteenth-century mahogany armchairs are covered in floral needlework on a pale brown ground.

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8. Carved gilt-wood chandelier, originally at Hamilton Palace, in the Tapestry Room.

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9. Also in the Tapestry Room is this Louis XV bureau-de-dame veneered in contrasting woods and ormolu mounted. It stands in front of another of the set of Soho tapestries depicting the story of Diogenes.

10. A late eighteenth-century mahogany four-post bedstead in the Red Bedroom.

11. The Dining Room. Mid-eighteenth-century mahogany chairs of Chippendale style and, in the background, a George I walnut sidetable with black marble top. The sporting pictures are by Jan Wyck and Wootton: Lord Coventry stag hunting by Wootton and Spaniels by Wyck. Over the chimneypiece is a portrait of Sir Watkin Williams-Wynn by Thomas Hudson.

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18th Century London Paperstainers

The Eckhardt Brothers of Chelsea

BY E. A. ENTWISLE

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THE sparse information given below represents all that is known about a London firm that produced some of the finest wallpapers ever seen in England during the latter part of the eighteenth century. This was a period when English paper-staining was perhaps at its zenith: when firms like The Blew Paper Warehouse in Aldermanbury and Thomas Bromwich of Ludgate Hill (see descriptive articles in *The Connoisseur*, June, 1950, and November, 1952, respectively), were already conducting prosperous businesses at home and also exporting large quantities of wallpaper to all parts of the world, including America where wallpaper making was then more or less in its infancy. Bromwich's firm, so well-known to fashionable London, would at least have considered itself secure from serious competition at this period, especially in the finer branches of production, but it appears that just when its supremacy seemed assured a challenge sprang up from two newcomers who, arriving unheralded and unknown from Holland, set up business off the King's Road, Chelsea, and, with the assistance of a few Continental artists,[1] embarked upon the production of printed linens and paper-hangings of such exquisite design and workmanship that they even earned the unqualified praise of those who had been working for nearly a century before on more prosaic lines.

The Eckhardt brothers, Anthony George and Francis Frederick, probably came from the Hague; for in 1768, in a book published by Von Heinecken, there is a mention of an 'Ecard' who was making paperhangings 'with much taste' in Holland at about that time. It would seem that they arrived in London during the early 1770's, for in 1774, Anthony George, who had recently been elected a Fellow of the Royal Society, took out a Patent 'for printing designs on silk, cotton, muslins, calico's and paper'. The plans attached to the Specification are interesting in that they imply the use of a sort of interchangeable type in the form of geometric lines and curves from which almost any kind of conventional design could be built up. It is doubtful, however, whether much use was made of this early mechanical device which was one of the first of the fifteen patents taken out by Anthony George between 1771 and 1809 for inventions as various, and unexpected, as collapsible furniture, time regulators for musical performances and fire grate improvements.

A patent of considerably more importance from the point of view of the present notes, was taken out in 1793 by Francis Frederick. This was for:

> 'Preparing and Printing Paper in different patterns and to Silver it over with Fine Silver Leaves so as to resemble Damask Lace and Various Silk Stuffs to be used for Hangings and other Furniture for Rooms'.

The detailed description of the methods employed in this work gives an insight into the degree of craftsmanship involved:

> 'When the paper is coloured in the ordinary course', it states, 'size it properly with a size of ising glass, parchment or common size, so as to bear an oil or a varnish gold size. This being dry, lay with a printing block or a brush, on those parts where the ornaments are intended to appear, gold size or any of the other compositions that will answer the same purpose; when the gold size or composition is nearly dry, lay on real fine silver leaves, and then size the paper well two or three times, and when dry varnish it over with any of the various sorts of varnish which will resist damp'.

There is some uncertainty about the date at which the Eckhardts began wallpaper operations in Chelsea, and also as to where exactly they started. One authority asserts that they began work in 1786 in a building 'by the waterside' which had acquired some celebrity as a porcelain factory.[2] Another claims that they took over Whiteland's House, off King's Road, Chelsea, in 1791.[3] The latter goes on to say that one of the original partners was a Mr. Woodmason, a name which occurs in the Hamwood Papers as the maker of a selection of wallpapers sent from London about 1785, to some friends of the Ladies of Llangollen.

The writer's opinion is that the Eckhardt's established their business in 1786 at Whiteland's House (No. 1), which con-

[1] Among the artists employed by the Eckhardts were Jounot, Fouglet, Boileau, etc.

[2] Lyson's *Environs of London*.

[3] Faulkner's *Historical and Topographical Description of Chelsea*, 1829.

1. Whitelands House, Chelsea, London: erected in 1705 and occupied by the Eckhardts about 1790–1800. Later this formed part of the works belonging to Scott Cuthbertson & Co. from an early Victorian sketch by an unknown artist.

2. Calico printing in eighteenth-century London. The processes shown, the printing by block and the painting at left of the picture, resemble those used by the Eckhardts. From J. Barrow's Supplement to the 'New and Universal Dictionary of Arts and Science' (1754).

3. English painted wallpaper (*c.* 1780) formerly at Temple Newsam House, Leeds, but now destroyed. A fine engraved black outline has been used for the principal objects and the whole design is carried out with great delicacy. The main panel is 14 inches wide. This paper has always been attributed to the Eckhardt brothers.

[illegible] another eighteenth-century (*c.* 1790) paper attributed to the Eckhardts. Victoria and Albert Museum.

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5. A hand printed English wallpaper (*c.* **1790–1800) from George Hill House, Robertsbridge, Sussex. It is printed in reds and greens on a light green ground. A possible Eckhardt production, but this is impossible to confirm.**

6. Lady Lichfield's boudoir, Shugborough Hall, Stafford, showing the moiré paper and floral border put up by the Eckhardts in 1795. By courtesy of 'Country Life'.

7. An English hand printed wallpaper (*c.* **1760): probably not by the Eckhardts, but similar in character to the silk embroidery effects with which their work is associated.**

8. Hand made wallpaper by Hinchliff & Co., Chelsea: crimson flock and gold on white, slightly embossed, on a satin ground. From an actual sample in *The Journal of Design and Manufacture* **(June, 1849).**

9. A wallpaper designed by A. W. N. Pugin for the Houses of Parliament and printed for J. G. Crace by Scott & Co., Chelsea in 1848. Block printed in blue on a gold ground.

temporary maps show as just north of King's Road and the grounds of Chelsea Military Hospital. It is significant that one of the work rooms in this factory where forty or more girls were employed in painting, was kept in a proper state of ventilation by a special air-pump. This was doubtless another invention of Anthony George who seems from the patents to have been the more versatile of the two.

In what way did the Eckhardt's paperhangings differ from those commonly produced by other makers in London? How do we know (when only one surviving wallpaper, and this not very typical, is identifiable with the firm), that they were of such unusual quality? John Gregory Crace, distinguished member of the famous family of interior decorators regularly employed by the Royal Family in Georgian and Victorian times, in his report as a Juror of The Great Exhibition of 1851, spoke of the Eckhardt papers 'as excelling those of that day'. He added that some of the printing blocks were as much as eight feet in length, a most unusual size. There is no doubt, also, that the hand painting which followed the printing was executed with superb skill and assurance (No. 2).

Mawer Cowtan, another well-known interior decorator of Victorian times, also admired the Eckhardts' work. In 1844, he observed: 'Their well directed taste, their eager desire to advance as much as possible their undertaking, their steady endeavour to adopt only the most beautiful patterns and their determination to get them up in the best manner are lessons for some of our modern paperstainers'.[4] A few years before, Crace, already mentioned, even went so far as to say that their work 'surpassed that of all other countries'.[5]

In 1793 Bowers Eckhardt,[6] who had by this time opened showrooms in Bond Street, advertised that they were under the patronage of The Princess Royal, evidently Princess Charlotte, the daughter of George III, who married the King of Würtemberg. At this time the Eckhardt's were making wallpapers from engraved copper plates, afterwards embellishing certain parts of the design with silver and gold leaf as described in the Patent of that year. One of their special claims referred to the facility with which these decorations could be cleaned after exposure to the London atmosphere. It was also about this time that Thomas Sheraton mentioned them as subscribers to his Upholsterer's Drawing Book adding his mede of praise to the many commendations already received (No. 5).

The story of the Eckhardt's could very well end here if it were not for the fact that the writer has recently received further information which until now has not been noticed in print. The first item of interest is the bankruptcy of 'Antoine' (Anthony) and Frederick Eckhardt which is recorded in *The London Gazette*

[4] Paper given to the Decorative Art Society in 1844.
[5] Lecture to the R.I.B.A. 1839.
[6] The Eckhardt brothers dissolved partnership with Peter Bowers though the ——— was carried on for a time at Bond Street under the Bower Eckhardt trading name. (See *The London Gazette* 1790).

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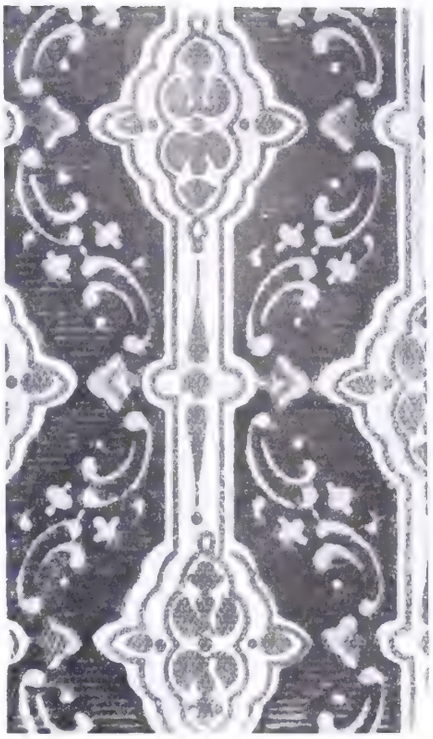

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for 1796. Here the address of the former is given as Sloane Street; obviously his private residence, which, according to the Chelsea Rate Books, he left abruptly at Lady Day of that same year. The next, and most important addition is the appearance of a detailed bill issued by the Eckhardt's in 1795, for work done (No. 6) at Shugborough Hall, Stafford (the family seat of the Earl of Lichfield). The total amount involved, a large sum for those days, is £390, and the items include not only paperhangings and borders but also the silvered and varnished linens, the cost of which work out in one instance as 4/- per yard. Satin ground paperhangings, 12 yards long are quoted as 8/- per piece, borders 4/- per yard and the lining paper, which was hung before applying the patterned paper, is shown as 2/6 per piece. One of the interesting features of this document (outside its detailed itemising), is that attached to it is a note indemnifying Thomas Anson, an ancestor of the present Earl of Lichfield, against all claims which might be brought against him by the creditors of the Eckhardt estate, a fact of special significance now that the announcement of the bankruptcy the following year is known.

Anthony George Eckhardt died in July, 1809. But a few years before this the wonderful business at Whiteland's House was taken over by another paperstainer, Nathaniel Hinchliff, who became in time almost as famous as his predecessors. It would seem that Hinchliff made his name as a maker of quality wallpapers, not perhaps so exquisite as those by the Eckhardts, but more readily adapted to the commoner and more economical methods of production current at this period (No. 8).

In 1829 a young man, Thomas Cuthbertson was apprenticed to Nathaniel Hinchliff, subsequently joining the paperstaining works of Samuel Scott, which was established in Lower Belgrave Place, London. In 1846 Cuthbertson entered into partnership with Scott and ten years later took over the Whiteland's House Works,[7] conducting a very successful business from here until the present century when the connection was continued by its acquisition first by Cotterell Brothers Ltd. and then by Percy Heffer & Co.: which business in turn was finally absorbed by A. Sanderson & Sons Ltd.

It is unfortunate that so few of the wallpapers produced by the Eckhardt brothers have survived, and that none of the finer and more spectacular examples are now extant. It is doubtful whether any of the silvered linens exist; though some of these, like the papers, may yet be discovered in the remote future. It was indeed a lucky chance that the only wallpaper that can with certainty be identified as an Eckhardt production was discovered at Shugborough. The writer is indebted to Mr. Edward Croft Murray for drawing attention to the 1795 bill—and to the Earl of Lichfield for confirming that the grey, matt, moiré paper with its floral border was put up (and is still *in situ*) by the Eckhardt's in that same year, in what is now Lady Lichfield's boudoir—which shows that these items were in fact charged for in that bill (see above, satin wallpaper 8/- per yard, etc.[8])

For the rest it has always been supposed that the beautiful Stork, chinoiserie paper (No. 3), originally at Temple Newsam House, Leeds, was produced by the Eckhardt's. But there is no actual evidence to confirm the view. Another wallpaper of doubtful attribution (No. 4) is in the collection of the Victoria and Albert Museum. The methods employed in its execution (ink and watercolour and all hand painted) certainly suggest the Eckhardt touch, but the wallpaper could just as easily have been made by the famous paperstainer, Sherringham of Great Marlborough Street, Chelsea, who made a name for himself, almost as great as that of the Eckhardt's, at the turn of the century.

There are many gaps in this account of the Eckhardt's business which still require filling in. Yet if this brief record, incomplete as it is, awakens an interest in the fortunes of these two gifted brothers, who made such an impact on the English wallpaper industry over one hundred and fifty years ago, then the writer will at least have achieved something which may be useful to future historians and researchers.

[7] An advertisement of Scott Cuthbertson & Co. in 1905 gives the firm's address as Whiteland's House, Chelsea, and states the business was established in 1796.

[8] See also *Country Life* 'Shugborough Hall' Christopher Hussey, 4 March, 1954, [illegible]

Le Siècle de l'Elégance en Angleterre

BY CLIFFORD MUSGRAVE, *Director, Brighton Royal Pavilion*

AN exhibition of exceptional splendour and beauty under the above title and arranged by the British Council is now in progress at the Musée des Arts Décoratifs in Paris. It will continue until May 17.

The conception of holding an exhibition of British decorative art in the capital city of the world of eighteenth-century elegance and style is an audacious one, and this challenge will be met with over two hundred superb specimens selected from several of the principal British collections: the Royal Collections at Windsor Castle, Buckingham Palace and Hampton Court, by gracious permission of Her Majesty the Queen; the National Gallery; the Victoria and Albert Museum; the Lady Lever Art Gallery, Port Sunlight; the Royal Pavilion, Brighton; and the collections of the National Trust, together with important individual contributions from other collections.

This magnificent assemblage of furniture, tapestries, architectural woodwork, silver, porcelain, paintings, prints and designs will be displayed in a series of decorative ensembles designed by Jon Bannonberg and evoking the authentic atmosphere of British decorative art in the main phases of its flowering in the century of taste: the Age of Walnut; the early Georgian Age and William Kent; the Age of Mahogany, William Vile and Thomas Chippendale; the Age of Satinwood, Adam, Hepplewhite and Sheraton; the Regency and Brighton Pavilion.

The objects contributed to the exhibition include some of the best works of art from the various collections. Yet it has been an especial wish of the French authorities that, in addition to these supreme examples of British craftsmanship and design, there should also be a selection of specimens of the simpler 'Style Anglais'. That is to say the style that has always commanded such respect on the Continent, with its appeal centred less in pronounced stylistic features than in pure elegance of proportion, simplicity of line, and the use of broad expanses of wood distinguished by the beauty of grain rather than by elaborate richness of carving.

In the first rooms furniture of the late seventeenth century illustrates the robust and opulent styles which were current before the dawning of new conceptions of taste. Included here are reproductions of silver furniture at Windsor and several examples from the Royal Collections of Queen Anne's reign, when the formal reticence of large surfaces of beautifully figured walnut were combined with the flowing curves of chair backs and cabriole legs that express the vigorous sense of movement of the Baroque age.

Following these, furniture of the first two Georges, including objects in the style of William Kent, reflect in their precision of architectural line and detail the growing influence of Palladian architecture under the leadership of Lord Burlington, William Kent's patron. At the same time they embody the vigorous modelling and exuberant forms of the furniture with which this great decorator recreated in the new Palladian mansions the sumptuous splendour of the Venetian palaces and villas.

French visitors to the exhibition will undoubtedly be specially interested in the impact of the rococo style upon English furniture, illustrated in Room 5. A magnificent bureau-dressing table (from the Victoria and Albert Museum) of mahogany veneered on a mahogany carcass, with the spirit of *rocaille* evident in the superb ormolu drawer handles and other mounts and in the serpentine curves of the top, shows the adaptation of the new lively style to the heavier forms of William Kent's day. On the other hand a graceful commode from the Lady Lever Art Gallery displays the lightening of proportions inspired by the French taste, although in the general subordination of ornament to the lines as a whole the continental trend has been very fully absorbed into the traditional English spirit.

The allied tastes of Gothick and *chinoiserie* are well represented, the former most satisfyingly in a side-table from the Lady Lever Art Gallery, the frieze and legs carved with Gothick fret ornament. Two moods of the Chinese taste are expressed in adjacent chairs, one carved with rockwork and foliage in naturalistic luxuriance, the other displaying the more formal qualities at the opposite pole of the style, in the geometrical fret-carving of legs and back.

With the refined and delicate neo-classic style of Robert Adam, later crystallized in the designs of Hepplewhite and Sheraton, elegance was brought, especially in Adam's designs for chairs with oval backs and tapering legs of the early 1760's, to a point where the current of inspiration now flowed from England across the Channel, shaping the characteristic forms of the new Louis XVI style that were first seen in Madame du Barry's interiors of her château of Louveciennes. The reaction at this time from the sombre tones of Chippendale's mahogany is well seen in the glorious satinwood, painted, and gilt furniture in the gallery devoted to this phase, where the painted panels from Ashburnham and those of gilt metal, glass, and imitation porphyry designed by Adam for Northumberland House, and lent by the Victoria and Albert Museum, represent splendidly the interior decoration of the Age of Elegance.

The final gallery of the exhibition shows the renewal of *chinoiserie* at the end of the century, in the painted furniture of imitation bamboo with lacquer panels from Brighton's Royal Pavilion. These, with recreated Chinese wall decorations from the Grand Corridor, in blue on a pink ground, represent the earlier, simpler phases of this fresh flowering, while the more stately furniture of white and gold, the elaborate Banqueting Room wall paintings of Chinese figures, and the doors of ivory and gold lacquer express the glorious culmination of the Chinese taste in the Prince Regent's pleasure palace at Brighton. Finally, the florid opulence of the more conventional furniture of this period conveys the sense of magnificence attending the accession to the throne in 1820 of the last of the four Georges.

The fluctuating moods of taste and style in Britain will thus be traced in an exhibition that is by far the most comprehensive and magnificent of its kind ever held outside the British Isles.

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1. Writing cabinet (scriptor) of 'prince' wood, with 'oyster' marquetry and embossed silver mounts. The spirally turned legs are of walnut and display the sense of movement inherent in the restrained Baroque character of English seventeenth-century art. This scriptor is one of two recorded in the 1679 inventory of Ham House, and they are the only two articles of the type known. Victoria and Albert Museum (Ham House, Surrey).

2. Tea table of mahogany, with carved and pierced border, on tripod base with claw and ball feet, c. 1760. A classic example of Chippendale's combination of grace with traditional English robustness. Lady Lever Art Gallery.

3. Side-table of carved pine, stained black with gilt details; the top of 'fleur-de-pêche' marble, with *verde antico* border, c. 1735. Lady Lever Art Gallery, Port Sunlight.

4. Breakfast table of mahogany. Made after a design in Thomas Chippendale's 'Gentleman and Cabinet Maker's Director' (1754) and a delightful example of the adaptation of Chinese *motifs* to the English furniture tradition. Victoria and Albert Museum.

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5. Arm chair, carved and gilt, one of a set of eight chairs and a settee, from the Tapestry Room at Osterley Park, Middlesex, c. 1775. The wall and chair coverings were specially woven for the room by Jacques Nielson, a Scottish artist in charge of the Gobelins tapestry works from 1744 to 1788. The chair-back design is from Boucher's 'Les Enfants Jardiniers'. Victoria and Albert Museum, Osterley Park.

6. Cupboard of mahogany, one of a set of nine made in 1763 for the Queen's Gallery at Kensington Palace and believed to be intended to contain rolls of music for the mechanical organ there. Both organ and cupboards were designed by William Vile, Cabinet Maker to King George III. Vile's characteristic 'vine-branch' carving and the truncated pagoda top are exquisite manifestations of the mid-century rococo taste. From the Royal Collections, Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

7. Commode veneered with satinwood, combining the serpentine forms of the French taste with neo-Classic motifs in the inlay of bull and amphorae. Lady Lever Art Gallery.

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8. Arm chair, carved painted and gilt, in the Chinese taste, upholstered in yellow silk damask. One of a set of twelve designed in 1817 for the Music Room of the Royal Pavilion, Brighton. Despite the oriental detail, the underlying form of the curved back and swept legs derives from the classical tradition. Royal Collections, Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

9. Cabinet of beech, carved and painted in imitation of bamboo, with doors of black and gold lacquer. One of a set of six designed for the Chinese Corridor of the Royal Pavilion, Brighton, c. 1802. The Royal Pavilion, Brighton.

10. Hall bench of mahogany, with gilt details, the back painted with the arms and badge of King George IV when Prince of Wales. Designed by Henry Holland for the hall of the Royal Pavilion, Brighton, in 1802, and made at a cost of £56.14.0. Royal Collections, Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

10

A 'Surtoute' designed by William Kent

BY J. F. HAYWARD

WHILE a great deal has been written about William Kent's work as architect, painter and designer of furniture, only the barest references have hitherto been made to his designs for goldsmiths' work. The earliest is Horace Walpole's statement in his *Anecdotes of Painting* to the effect that 'he was not only consulted for furniture . . . but for plate, for a barge, for a cradle'. In 1744 John Vardy published a volume of Inigo Jones' architectural designs, together with a number of those of William Kent. This volume included fourteen designs for objects of silver or bronze, numbered 18 to 31, inclusive.[1] These are all by Kent and represent candlesticks, chandeliers, dish-covers, a tureen, a table-centre or 'surtoute' (No. 1), a cup and cover, two mugs and an inkstand. It has not hitherto been noticed that the table-centre still survives, though in considerably altered form, amongst the Royal Plate at Buckingham Palace (Nos. 2 and 3). It bears the London hall-mark for 1745/6 together with the maker's mark of George Wickes.

According to the George V inventory of the Royal Plate,[2] it originally formed part of the Service made for Frederick, Prince of Wales (1707-1751). As the base plate is engraved with his arms (No. 3) and the top is surmounted by his badge, there is no reason to doubt the correctness of the inventory description. It is well known that Kent worked for the Prince of Wales, and the edition of his designs already referred to includes a chandelier (p. 20) and a gold cup (p. 28) surmounted by his badge, as well as two designs for his barge, which is now exhibited at the National Maritime Museum, Greenwich. In its present form the purity of Kent's original design is prejudiced by the later additions, but his hand can be recognised in the florid acanthus scrolls on the base plate (No. 3) and in the winged terms with cherubs' heads. The engraved design achieves indeed a lightness and grace that one does not usually associate with Kent's manner.

The centre-piece has been altered on two occasions since it was first made in 1745. If the design is compared with the existing piece, it will be seen that the Prince of Wales' feathers have been substituted for the small tureen which was originally intended to go on top of the canopy. This does not seem to be a later alteration, and is more likely to be due to a change of design when the piece was being made, for the gold cup already mentioned, which was made for Colonel Pelham, is surmounted in precisely the same way by the Prince of Wales' badge. The presence of the Prince of Wales' feathers on a cup made for another person is difficult to explain; it was, perhaps, intended for presentation to the Prince.

The centre-piece retained its original design until the year 1829 when it received substantially its present form. It was altered to make it conform in proportion and ornament to the large pieces of plate made to the order of George IV by the firm of Rundell, Bridge and Rundell for what was known as the Grand Service. The maker's mark of John Bridge, one of the partners, along with the London hall-mark for 1829, appears on all the pieces added at this time. In the first place, the eight small flattened ball feet of the original design were replaced by four large scrolled feet. On these were set, at the ends, a lion and unicorn respectively, and at each side, a triton riding on a shell and blowing a conch. The design and modelling of these last was perhaps taken from patterns left by Paul Storr, who had worked for Rundell, Bridge and Rundell until 1819 and had created their finest models. At the same time, four smaller trays on scrolled arms were set between the four large trays of the original design, and the casters, which had originally stood in pairs at each end of the upper stage of the centre-piece, were moved down on to the smaller trays. Finally, a candle branch with socket was added to the upper end of each of the eight scroll brackets supporting the canopy. These branches are set into sockets so that they can be removed without difficulty, but the feet have been fixed permanently to the base. It is interesting to note that the added parts were engraved, not with the royal cypher or coat-of-arms, but with the Prince of Wales' badge; although, at the time when the alterations were carried out, the title was in abeyance. This was presumably done to match the engraved badge on the earlier parts of the centre-piece.

One would hardly have expected the Household officials of the early Victorian period to have shown any great interest in a mid-eighteenth-century table-centre, but in fact, the next alteration took place in 1847. In this year the swags of shells and coral and the pendant sheaves of laurel foliage were added. The reason for this addition is evident. In its original form the piece had eight feet, and now that the number had been reduced to four, albeit of much larger size, the spaces left between them seemed disproportionate. The introduction of the swags closed these spaces and certainly improved the appearance of the piece, though the neo-rococo taste of the additions was out of character with Kent's symmetrical and restrained design. The additions of 1847 were made by the firm of Robert Garrard, which had by then succeeded Rundell, Bridge and Rundell as Court goldsmiths. It is a peculiar fact that only two of the swags bear the date letter for 1847, whereas the other two bear that for 1874. It seems most unlikely that nearly thirty years would have elapsed between the making of the first and the second pair of swags, and I am of the opinion that two must have been lost or stolen between 1847 and 1874 and required replacing.

When this centre-piece was exhibited in the Royal Plate Exhibition (Victoria and Albert Museum, 1954),[3] only the upper stage, as made by George Wickes, was shown, the magnificent original engraved base plate being thereby sacrificed. The centre-piece is now again on view in the exhibition of English Decorative Art at the Louvre, and this time the whole piece complete with its base plate and also the later accretions can be seen.

[1] The list of plates does not usually state in what metal the designs should be executed, but the designs are appropriate for precious metal, with the exception of No. 25, two vases with pedestals, which may have been intended to be made of bronze or even wood.

[2] Descriptive Inventory, compiled by Garrard and Co., 1914. Privately printed.

[3] Cat. No.

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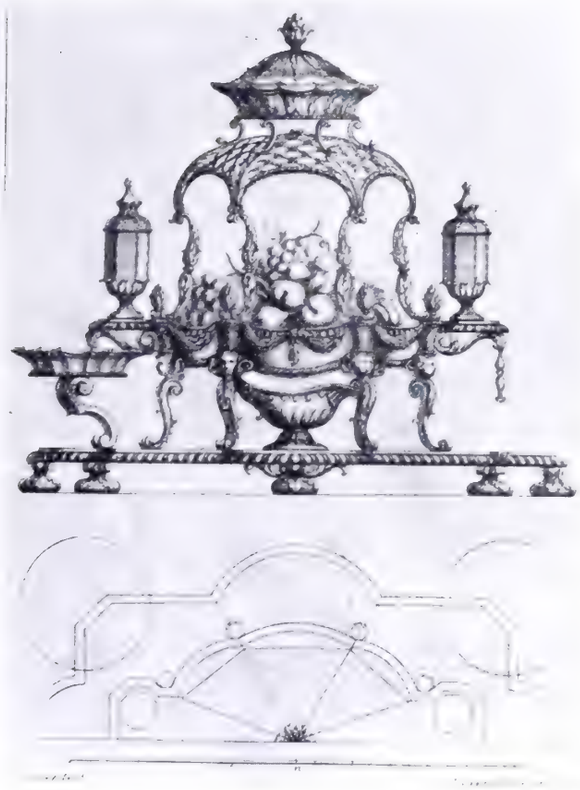

1. A table-centre, or 'surtoute', one of fourteen designs by William Kent for various silver and bronze items, published by John Vardy in 1744.
2. The table-centre in its present form.
3. The base plate, bearing the London hall-mark for 1745/6 and the maker's mark of George Wickes. Reproduced by gracious permission of Her Majesty the Queen.

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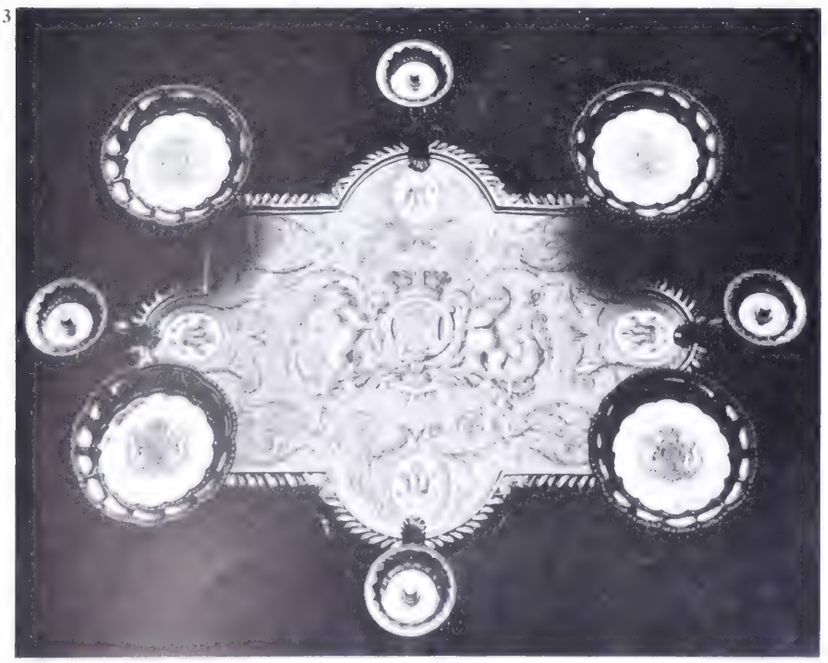

Cambridge Portraits, III

Later eighteenth and early nineteenth centuries

BY J. W. GOODISON

THIS is the third of a special series of four articles, written for The Connoisseur, *dealing with the more important portraits in the University of Cambridge. With but few exceptions, they are now published for the first time. The information about each picture follows the lines of a catalogue raisonné. Much of it is drawn from original sources.—Editor.*

Until about a hundred years ago the University and colleges of Cambridge were but indifferent patrons of the art of portraiture. Had the iconographical record of their past depended on their own contemporary efforts, it would have been slight in amount, and mostly mediocre to poor in quality. Fortunately it has frequently been supplemented by the pious generosity of later generations, and by deliberate attempts in more recent times to remedy the deficiencies. But nothing can compensate for the opportunities which were missed of employing the great painters, and never were these omissions more to be deplored than in the era of Reynolds, Gainsborough and Lawrence.

All the portraits in Cambridge of members of the University by these three great masters are reproduced on the following pages: four by Reynolds, three by Gainsborough, and two by Lawrence. One alone has at all an official academic character, that of Dr. Smith, who commissioned it in the year after he became Master of Gonville and Caius College, no doubt to perpetuate the series of portraits of Masters, which, with one exception during the Commonwealth, runs unbroken from Dr. Caius, who refounded the College in 1557, to the present day.

The outstanding feature of the present series of portraits is the group of admirable whole-lengths at Trinity College by Reynolds, Romney, Lawrence and Lonsdale. Nothing quite similar exists elsewhere in Cambridge, where the whole-length portrait has always been an unusual and sporadic occurrence. It is most familiar during the Tudor and early Stuart periods, when, relatively speaking, they were numerous. But since the time of Charles I the whole-length had remained almost unknown until the late eighteenth century. Lonsdale's portrait in the grand manner of the Duke of Sussex was almost the last of the race, which now for over a hundred years has been extinct. It has succumbed to a gradual transformation in the character of Cambridge portraiture, which was virtually complete by the middle of the nineteenth century.

For three hundred years an unvarying pattern was repeated, dominated by the portraiture of those distinguished in the wider world beyond college courts. It is to this tradition that the whole-lengths at Trinity College belong, a tradition of gifts and bequests which has enriched both University and colleges with almost all the best of their portraits. It was supplanted by the long-delayed awakening of a demand for domestic portraiture, delayed, alas, for generations after the general demand for it elsewhere had been so splendidly fulfilled.[1] But tardy though it might be, once established it lacked nothing in vitality. However it may compare in point of quality with the earlier tradition, Cambridge domestic portraiture has left an incomparably fuller record. An account of its achievements will conclude this series of articles in the September issue.

[1] For a more detailed consideration of this process, see J. W. Goodison, *Catalogue of Cambridge Portraits, I: The University Collection*, 1955, Introduction.

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1. Thomas Ashton (1716-1775). By Sir Joshua Reynolds. Canvas, 29¼ × 24¼ in., signed and dated upper right 'Reynolds pinxit/1756'. King's College, bought 1925. Coll. Ashton, Leamington; Mrs. V. Ashton, from whom it was bought; exh. London, Reynolds Loan Exhibition, 1937 (42). This portrait was painted three years after Reynolds had established himself in London on returning from Italy. At a time when he was still experimenting, it has a particular documentary value as a dated portrait in a year for which his sitter-book is missing. Ashton is best known from his close friendship, formed at Eton, with Thomas Gray and Horace Walpole.

2. John Smith (1711-1795). By Sir Joshua Reynolds. Canvas, 28¾ × 24 in., Gonville and Caius College, given by the sitter in 1765. Sittings, 1765. He became Master of the College in 1764, and was Vice-Chancellor in 1766-67. The portrait shows him in the robes worn on special occasions by a Doctor of Divinity, a scarlet cope with white fur tippet. His contemporary, William Cole, the Cambridge antiquary, says: 'There is an excellent picture of him in the (Master's) Lodge, by Reynolds, very like him'. He also remarked of Smith that 'he is a great connoisseur in painting, and has an excellent collection of capital pieces'.

3. H.R.H. William Frederick, 2nd Duke of Gloucester (1776-1834). By Sir Joshua Reynolds. Canvas, 53½ × 38½ in., Trinity College. Bequeathed through the Rev. Canon Douglas Gordon by the sister of the sitter, Princess Sophia Matilda of Gloucester, 1844. Painted for his father, William Henry, Duke of Gloucester, 1780; exh. R.A., 1780 (167); British Institution, 1813 (78), and 1843 (42), lent Princess Sophia; R.A., 1879 (45); Grosvenor Gallery, 1884 (53). The Duke of Gloucester was admitted to Trinity College as a nobleman in 1787, aged twelve, and received the degree of M.A. in 1790. In 1811 he became Chancellor of the University.

4. William Mason (1724-1797). By Sir Joshua Reynolds. Canvas, 28¾ × 24½ in., Pembroke College, bequeathed by Richard Stonehewer, 1809. Painted for Mason, who paid for it in 1774; given by him to Stonehewer; exh. National Portraits, 1867 (803); Guelph Exhibition, 1891 (216). In a letter of June, 1774, Mason says that he was persuaded to have the portrait painted by Stonehewer, and that Reynolds had remarked to him that it was 'the very best head he ever painted'. Mason and Stonehewer formed part of the intimate circle of the poet Thomas Gray at Cambridge. Mason became Gray's literary executor and biographer, and bequeathed the poet's library, correspondence and the manuscripts of his poems to Stonehewer. A copy of this portrait is in the Deanery at York, where Mason was a canon.

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5. Roger Long (1680-1770). By Benjamin Wilson. Canvas, $29\frac{3}{8} \times 24\frac{3}{8}$ in., signed, dated and inscribed '1769 Aetat. 88/B: Wilson Pinx'. Pembroke College; already in the possession of the College by about 1790. Long was Master of Pembroke College from 1733 to his death in 1770. Another version was at one time in the collection of the Rev. and Hon. Maurice Peel at Wrestlingworth, Bedfordshire. Wilson (b. 1721), an uneven and variable painter, was a serious rival as a portraitist to Reynolds in London during the 1750's. This portrait of Long is about the average of his powers. He was also well-known as a scientist, and in 1756 became an F.R.S. Perhaps this was the source of his connection with Long, who was Lowndean Professor of Astronomy at Cambridge.

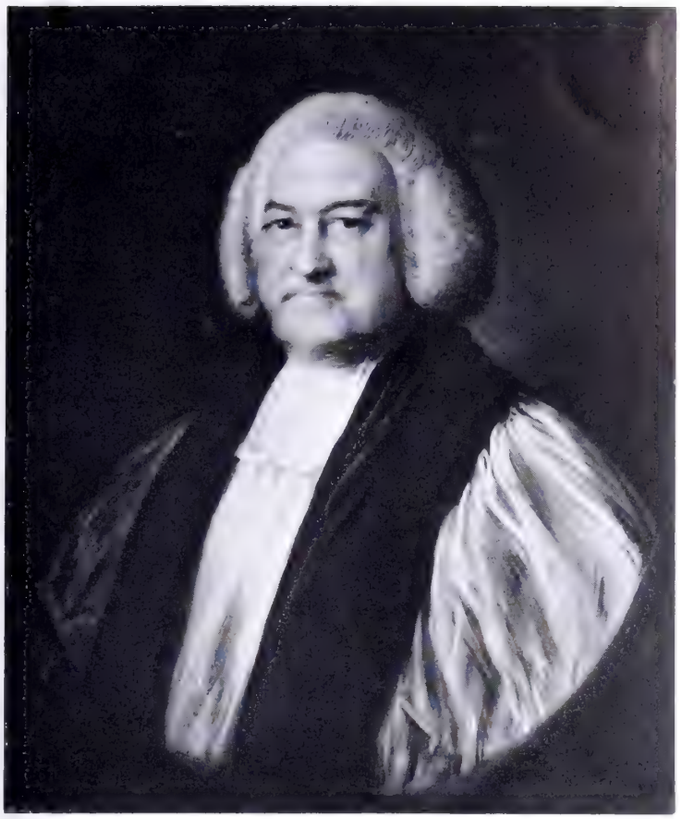
6. Henry Hubbard (1708-1778). By Thomas Gainsborough. Canvas, $29 \times 24\frac{1}{2}$ in., Emmanuel College. Given by the sitter to the Rev. Richard Canning; bequeathed by his son, the Rev. Richard Canning, 1789. Hubbard was a Suffolk man, and this portrait may be dated to the later 1750's, while Gainsborough was still residing in Ipswich, which he left for Bath in 1759. Hubbard was a Fellow of his College, tutor, and a benefactor. For the last twenty-five years of his life he was Registrary of the University.

7. Charles Jackson, Bishop of Kildare (1713-1790). By Thomas Gainsborough. Canvas, $29 \times 24\frac{1}{2}$ in., Emmanuel College; in the possession of the College by about 1790. Painted towards the end of Gainsborough's Bath period, or soon after his move to London in 1774. Jackson was a Fellow of Emmanuel College and a benefactor. After being chaplain to the Duke of Bedford when Lord-Lieutenant of Ireland, he became Bishop of Ferns in 1761 and of Kildare in 1765.

8. Richard Hurd (1720-1808), **Bishop of Worcester.** By Thomas Gainsborough. Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in., Emmanuel College, given by Hurd to Dr. Richard Farmer, Master of Emmanuel, for the College, about 1788. This is a replica, supplied by Gainsborough, of the original at Hartlebury Castle, painted for the Bishop in 1788. It differs from it in only one material respect, by having a red background in place of a neutral one. But in quality it is decidedly inferior, and possibly only the face is from Gainsborough's own hand. A second replica was painted for the Bishop in 1788 by Gainsborough Dupont, the artist's nephew and pupil, presumably after his uncle's death in this year. In 1953 it belonged to Mrs. Richard Hurd in New York.

9. John Hinchliffe, Bishop of Peterborough (1731-1794). By Matthew William Peters. Canvas, 49×39 in., Trinity College; date of acquisition unknown. Exh. National Portraits, 1867 (671), lent Trinity College. He became Master of the College in 1768, and Bishop of Peterborough in 1769. The portrait probably dates from about 1788, when a mezzotint of it by J. Young was published and Hinchliffe vacated his Mastership.

10. William Bennet, Bishop of Cloyne (1746-1820). By Gilbert Charles Stuart. Canvas, 29×24 in., Emmanuel College; date of acquisition unknown. The attribution to Gilbert Stuart, which is probable on grounds of style, would probably place the portrait during his period of residence in Ireland from 1787 to 1793. Such a date is in accordance with Bennet's episcopal attire, since he became Bishop of Cork and Ross in 1790. He was a Fellow of his College.



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11. Sir Edmund Bacon, 8th Baronet (1749-1820). By Henry Walton. Canvas, 26 × 21 in., Emmanuel College; acquired in 1788. Blue-grey jacket with gilt buttons, mole-coloured waistcoat. He was a benefactor to his College.

12. Sir Noah Thomas (1720-1792). By John Romney. Canvas, $49\frac{3}{4}$ × $39\frac{1}{4}$ in., St. John's College. Bequeathed by the sitter's daughter, Mrs. (Mary) William Lutwyche of Bath, in 1845. Sittings, 1781. He wears the scarlet academical gown of a Doctor of Medicine of the University of Cambridge. He was Physician to George III.

13. Richard Fisher Belward (1746-1803). By John Opie. Canvas, $29\frac{5}{8}$ × $24\frac{3}{4}$ in., Gonville and Caius College. Given by the sitter in 1797. Painted in 1796, the year in which Belward took the degree of Doctor of Divinity and became Vice-Chancellor of the University, having become Master of his College in 1795. He is shown in the scarlet cope, with white fur tippet, of the Vice-Chancellor.

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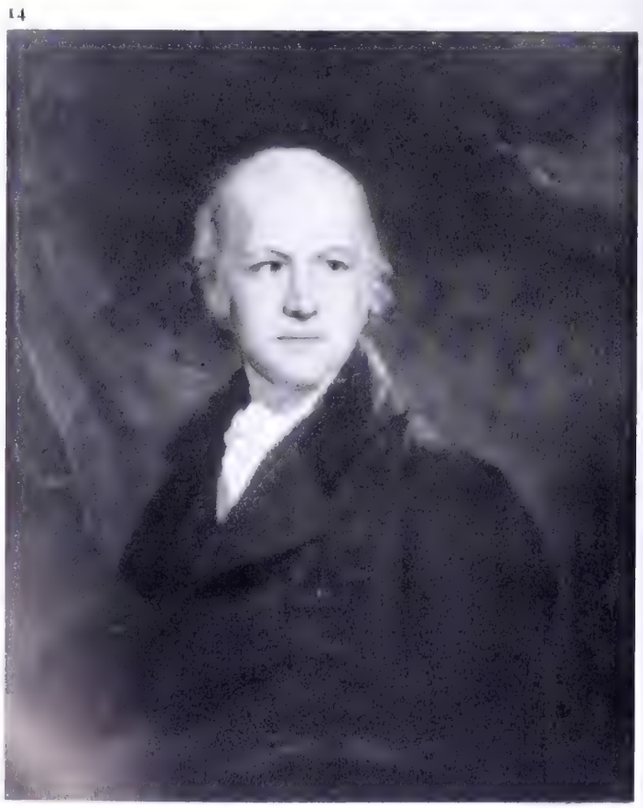

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14. Jonathan Raine (1763-1831). By John Hoppner. Canvas, $29\frac{1}{4} \times 24\frac{1}{8}$ in., Trinity College; source of acquisition unknown. Hoppner also painted his brother, Matthew Raine, and his sister, Esther Raine. Jonathan Raine was a Fellow of his college; he later had a distinguished legal career, and was for many years a Member of Parliament.

15. John Fane, 10th Earl of Westmorland (1759-1841). By John Romney. Canvas, $59\frac{1}{2} \times 46\frac{7}{8}$ in., Emmanuel College. Sent to the College, presumably as a gift from the sitter, who paid for it in 1792. Sittings, 1789. Ward and Roberts, in their *Romney* (1904, p. 170) describe this portrait as 'intended to be a copy', differing in costume to the portrait then at Osterley Park of 1782-83, belonging to the Earl of Jersey. There are, in fact, scarcely any points in common between the two portraits, and it is clear that the later sittings gave rise to an entirely independent and fresh painting. Westmorland, a Cambridge friend of Pitt, enjoyed a long career as a statesman, and in 1793 became a K.G.

16. H.R.H. William Frederick, 2nd Duke of Gloucester (1776-1834). By John Romney. Canvas, $93 \times 65\frac{3}{4}$ in., Trinity College; received, presumably as a gift from the sitter, in 1791. The Duke is shown wearing an academical gown of pale blue laced with gold of the kind worn by undergraduate nobleman fellow-commoners on festal occasions. The sittings took place in 1790, the year in which he received his degree of Master of Arts.

17. Richard Porson (1759-1808). By John Hoppner. Canvas, 30×25 in., inscribed with the date 1796. University Collection (Old Schools), given by Miss Esther Raine in 1833. The portrait formerly belonged to the brother of the donor, the Rev. Matthew Raine, headmaster of the Charterhouse, the most intimate of the friends of this famous classical scholar. It is probable that it was painted for him. A contemporary writer, Pryse Lockhart Gordon, writing in 1830 described the portrait as 'a perfect likeness'.

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18. John Jeffreys Pratt, 1st Marquess Camden (1759-1840). By Sir Thomas Lawrence. Canvas, 93 × 57 in., Trinity College; date of acquisition unknown (perhaps 1817). Painted *circa* 1810-15. At the conclusion of a distinguished career as a statesman, he was created Marquess Camden in 1812. He was Chancellor of the University of Cambridge from 1834 to his death.

19. George Henry Fitzroy, 4th Duke of Grafton (1760-1844). By Sir Thomas Lawrence. Canvas, 94 × 57½ in., Trinity College; given by the sitter in 1831. Begun in 1816 but left only two-thirds finished at Lawrence's death in 1830, it was completed by his studio-assistant, John Simpson. He was Member of Parliament for the University of Cambridge from 1784 to 1807.

20. H.R.H. Augustus Frederick, Duke of Sussex (1773-1843). By James Lonsdale. Canvas, 86 × 66 in., signed and dated 'Ja^{s}. Lonsdale. 1817', Trinity College. Given by the sitter in 1818. This may be either the portrait exhibited at the Royal Academy in 1817 (300), or in 1818 (300). The Duke of Sussex was the sixth son of George III, and brother to George IV. Lonsdale was his painter-in-ordinary.

Unifying Art–in New Zealand

BY P. A. TOMORY (*Director of the Auckland City Art Gallery*)

As one of a number of measures designed to stabilise New Zealand's economy, a total ban has been imposed on the import of all works of art into New Zealand. This applies to the fine art trade as well as to the art galleries and museums—even to the import of loan exhibitions. Mr. Tomory and his colleagues have the sympathy of all readers of The Connoisseur *at this retrograde step.—Editor.*

LIKE the ancient hermits whose minds were clarified by isolation and absence of the traditional elements of the civilization they chose to ponder upon, the administering of an art gallery in a young country, bounded by the wide Pacific and yet retaining its European culture, induces a similar clarification and revision of the assembly of notions which form the unwritten constitution of the professional European art gallery—not so much the great national galleries but the small, active provincial galleries. One might, before one had lived here, suppose that there should be no difficulty: English speech—a legendary identification in social pattern to England—would suggest that what was good enough for Manchester or Southampton would be good enough for Auckland or Christchurch. This is not so at all. Professional techniques, of course, remain unaltered, but the much more important question, 'What is an art gallery?' cannot be answered unless some of our conditions are recognised.

This is a young country in all ways: the European civilisation is just over a hundred years old, the landscape is young, geologically, the architectural motif, weatherboard and corrugated iron, the population small, mixed and scattered, traditions are hardly established.

An exceptionally large percentage of the population enjoys good literature, music and drama, all of which can be reproduced with moderate loss. The visual arts cannot be reproduced with high fidelity and there are no originals in either public or private collections which could be termed masterpieces. The nearest gallery with a first rate collection is Melbourne, 1,500 miles away. Furthermore, Auckland is the only gallery in the Dominion at the moment with the funds and staff to pursue the activities of acquisitions, exhibitions and publications. This bare outline should help to underline the fact that no equation can be made between European and New Zealand conditions.

If the point is admitted that the visual arts depend on ocular experience, not only of themselves but of all the elements of the environments within which they were produced, then the question may be posed: Is a public collection of art a passive repository of segregated images of various cultures, or is it an active unity of images expressing a significant influence on the community within which they are placed? By selecting an extreme example, say that of a painting of the Persian Sybill by an inconsiderable Italian settecento artist being placed in a public room in the Falkland Islands, or in a similar Baroque villa in Italy, then the first situation produces the passive totem and the second an active one.

Environment does play a great role in the significance of any art form. There are, of course, a great number of works of art which transcend their environmental limitations, and these works are not necessarily masterpieces but are conceived in periods or at moments of artistic integrity and honesty. Those works, indeed, which eschew the fashionable and uphold, in various degrees, an eternal verity. For instance, one of two portraits by

1. J. M. W. Turner. 'Yachts at Cowes.' Oil, 13 × 20. Signed 'J. M. W. Turner 1835'. This work is clearly connected with Turner's visit to the Isle of Wight in 1827. Nine sketches in the Tate are from the same visit and the one above is a variant of No. 2000, 'Shipping at Cowes' No. 2. It is surmised that the artist added signature and date in the year he parted with it. The picture was purchased in New Zealand.

2. Guido Reni. 'St. Sebastian.' Oil, 66 × 51¼. This painting, formerly in the Hamilton Palace Collection, is a version of those of the same subject in the Louvre and the Prado. Although cut down it is still a fine example of the artist's very painterly style.

Riley make some portraits by Lely look very artificial and insignificant. This fact colours the question even in Europe, whether a gallery would not be better off with an Italian ink drawing rather than with a faded English watercolour. This should be a matter of art but is usually a case of misplaced allegiance.

Here we are free of allegiances but still the problem remains of the 'how' and 'why' of the collection. The choice of which kind of collection to build up is not difficult to decide. In New Zealand we face a challenge for the first time in its history, and it is possible to create a gallery which will pump a continuous transfusion of the vital blood of art into the community, enrich its spirit and imagination and provide it with an active set of totems for its own adaptation of the European civilization. There is the further task of relating New Zealand's own creative arts, which may not yet have attained an international significance but have their local importance, to the European works.

This, then, is the theoretical basis of our acquisition policy. In practice it has worked well, but there is still some way to go before the weaker elements in the collection are replaced. Now, with three galleries lying parallel, one passes from New Zealand painting to European painting up to 1850, then to European sculpture and painting of the twentieth century; a passage which engenders already a feeling of unity. We may be more concerned with art than with history, but within the terms of our philosophy, history is reasonably served and chronological gaps are filled where possible.

The collection of European Old Masters is based on two bequests. The earliest is that of Sir George Grey, an early Governor who was a man of wide tastes—his bequest included several excellent pictures, amongst them two panels by Lanino (No. 12) and the Fuseli (No. 11). The other bequest was that of J. T. Mackelvie who not only left pictures, drawings and prints, but a handsome capital sum which provides an annual income. His collection included groups of Rowlandson drawings, Turner drawings, Old Master drawings and prints, and the chef d'oeuvre, the Guido Reni (No. 2). From the income, the Gainsborough (No. 9), the Caracci (No. 6), the Maillol (No. 4) and the Rodin (No. 7), have been purchased. With annual funds provided by the Council, the Turner (No. 1), the Wilson (No. 8), the Hayden (No. 3), the Hodgkins (No. 10) and the Moore (No. 5) have been acquired.

The acquisitions illustrated have been chosen to represent the three main sources of the collection and constitute, one hopes, evidence that the theory outlined above is borne out in practice. Again, all the works illustrated have been acquired since 1954, except the Fuseli, Lanino and Reni, and much is owed to the generous co-operation of some London dealers who in many cases have offered us first refusal. We employ no representative in London, preferring to deal direct, itemising our wants and using photographs and experience to select our choice. As well, we receive catalogues and price lists, airmailed from Sotheby's and Christie's, and the airmail *Times* to inform us of interesting exhibitions. Attributions are checked by contact with art historians in Europe and America.

Our Restoration Department maintains our acquisitions in good condition and has its hands full with the ravages of Auckland's climate on the older works in the collection. Thus the disadvantages of 12,000 miles are mostly eradicated except those personal contacts with the market which yield a larger choice and lessen the risk of being betrayed by a good photograph of an indifferent painting. Here is our theory and our practice in creating an active and stimulating collection. It is the first in New Zealand where European art from the sixteenth to the twentieth centuries and New Zealand art is presented as a unity.

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3. Henri Hayden. 'Still life with Guitar, bottle of Bass and Fruit.' Oil, 32 × 21. Signed 'H. Hayden'. Dated approximately 1919-20, it belongs to the immediate post-war Cubist movement. Hayden was a close friend of Juan Gris and has always worked in isolation.

4. Aristide Maillol. 'The Woman who walks through Water.' Bronze, 46½ ins. Signed M in a circle. The figure represents a preliminary idea for his well known 'L'Ile de France' and is slightly different to the truncated figure of that subject. This work came directly to the Gallery from Maillol's house at Marly-le-Roi.

5. Henry Moore, C. H. 'Head of a Girl', 1923. Bronze, 6¾ ins. This is the earliest known work of the sculptor, the original terracotta being with Mrs. Lucy Wertheim. Two other casts are in the Boymans Museum and W. A. Evitt's Collection. The work is the result of the influence of the African carving in the British Museum, which the artist visited regularly at this time.

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6. Agostino Carracci. 'Portrait of a Lady with a Dog.' Oil, $38\frac{1}{4} \times 28\frac{1}{2}$. Formerly in the Lord Carew Collection. The picture was first attributed to Agostino in the Burlington Magazine (December 1952, Pl. III). Both Denis Mahon and Otto Kurz have confirmed this attribution. Another example of Agostino's portrait style is the Hanna Guiccardini at Berlin.

7. Auguste Rodin. 'La Grande Danseuse A.' Bronze, $28\frac{3}{8}$. About 1911 Rodin commenced a series of six figures of dancers based on studies he made at Isadora Duncan's dancing school in Paris. This is the only large figure of that group.

8. Richard Wilson. 'Hadrian's Villa.' Oil, $17 \times 21\frac{1}{4}$. This is a familiar subject of Wilson, a version of the better known one in Manchester ($17 \times 20\frac{1}{2}$). The National Gallery version is an upright. Wilson first used the composition *c.* 1775. Professor Constable, who has confirmed this attribution, lists no version in his book which corresponds with it.

9. Thomas Gainsborough. 'Portrait of John Sparrowe.' Oil, 50×40. One of Gainsborough's Ipswich portraits, it dates from the 1754-8 period. It was first noticed by J. W. Goodison (Burlington Magazine, September 1950). See also Waterhouse, 'Gainsborough', p. 90, No. 627. The picture was formerly in the collection of Col. F. M. Bailey, a descendant of the sitter.

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10. Frances Hodgkins. 'The Spanish Shrine.' Oil, $25\frac{3}{4} \times 36\frac{1}{2}$. Painted either during or just after the artist's stay in Ibiza in 1933, the picture was formerly in the collections of Sir Michael Sadler and Mr. George Mitchell. It belongs to a large, representative collection of her work in the Gallery. Frances Hodgkins is the only New Zealand born artist to have achieved an international reputation.

11. Henry Fuseli. 'Satan's first address to Eve.' Oil, $11\frac{7}{8} \times 9\frac{3}{8}$. This painting is now considered by Dr. Gert Schiff to have been probably not a sketch but the finished painting (XLII) in the Milton Gallery. Formerly in the Francis Duroveray Collection, Sir George Grey probably bought it in 1859-60.

12. Bernardino Lanino. 'St. Victor.' Oil, $46\frac{1}{2} \times 20\frac{1}{2}$. One of a pair in the collection, although it is by no means certain that they belong to the same work, this painting is typical of Lanino's style. A pupil of Gaudenzio Ferrari, Lanino worked in Milan. Nothing is known as yet of these panels' provenance.

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The Elegancies of Antique Forms

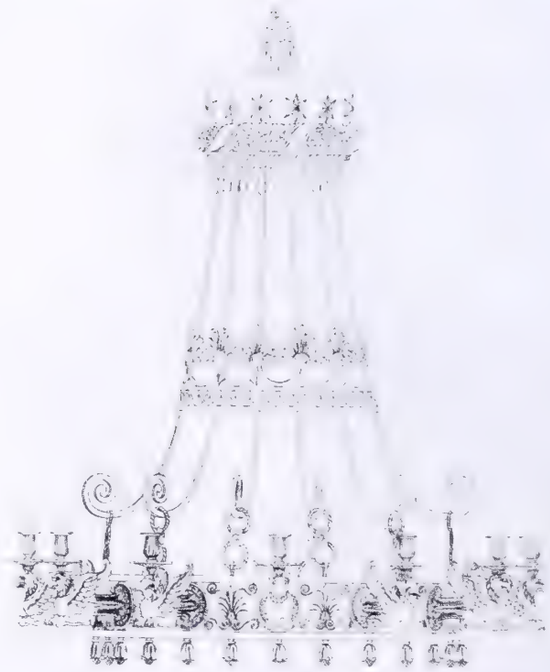
BY E. T. JOY

THE chandelier illustrated opposite is a particularly fine example of the 'Grecian taste' of the early nineteenth century: and what adds to its interest is its very close resemblance to a design (Plate XXX, at right) in Thomas Hope's *Household Furniture and Interior Decoration* published in 1807. Thomas Hope is the most important influence in English furniture design and interior decoration in this period. He shares with Henry Holland the distinction of having pioneered the Regency style in England, but while Holland, a gifted architect, worked for a small coterie of wealthy clients, Hope, on the other hand, considered it his mission to provide the furniture trade with suitable designs of the new style. This was because his furniture was being imitated by cabinet-makers in 'extravagant caricatures' which the publication of *Household Furniture* (with drawings by Hope himself) was designed to check. Cabinet-makers, always eager for novelty, took up his designs immediately, and his book was followed by several others from the trade, notably those of George Smith.

The basis of the Regency style, which extended in time for a decade before and after the narrower limits of the political Regency of 1811-20, was a return to the purest forms of classical art. Grecian art was its central theme, but it also included Roman, and went beyond both to earlier influences, particularly Egyptian, Etruscan and Pompeian. This revival of 'antique forms' thus marks a reaction against Robert Adam's neo-classical style which at the death of its author in 1792 had enjoyed a vogue for something like a generation.

The new style received considerable impetus from the work of travellers, scholars and archaeologists. Hope himself was an indefatigable traveller who took immense pains to study ancient art at first hand. He could indulge his wishes, for he was a very wealthy man, and spent eight years travelling in the countries bordering the Eastern Mediterranean. Today, five volumes of his drawings display the results of his studies.

The chandelier shows typical decoration of this classical revival. Plate XXX in *Household Furniture* describes it as of 'bronze and gold, ornamented with a crown of stars over a wreath of nightshade'—i.e. the ribs, chains, candle holders and grease pans are of bronze, and the rest is gilded wood. The carving, which is of considerable merit, includes the honeysuckle design—surely the most graceful of all classical floral emblems—gryphons and rosettes. It is important to note that this piece was made when the standard of English carving was at a low ebb. Hope writes in his preface that he had great difficulty in obtaining craftsmen who were skilled enough to execute his designs properly; in the whole of London there were only two men capable of carrying out the more complicated of his designs, and they were both foreigners—Decaix, a French bronzist and Bogaerts, a carver from the Low Countries. Hope's complaint of a dearth of carvers was no exaggeration, since other contemporary writers say the same. Thomas Martin, for instance, writes in his *Circle of the Mechanical Arts* in 1813 that 'carving in wood has long been in the background as a branch of the arts.'



Hope furnished his houses in London and at Deepdene, Surrey, with furniture of his own design. The contents of both houses have been dispersed, and it cannot be established whether the chandelier was executed for him. Its provenance is unknown, but it comes from a house in Surrey not far from Deepdene. It is, nevertheless, an excellent example of his type of work and of the fine craftsmanship with which the best pieces based on his designs were made. We do know that his designs gained wide currency, though few of his followers could match his scholarship.

The chandelier is also an example of the hoop shape which became popular in the opening years of the nineteenth century, replacing the vase-shaped stem and S-shaped arms which were fashionable in the neo-classical period (when chandeliers had also tended to become much longer in proportion to their diameter than formerly). In Hope's time, plain arms for chandeliers were 'generally approved.' Glass, of course, was a favoured material, but for great houses there were many examples in bronze and wood. George Smith's *Collection of Designs for Household Furniture and Interior Decoration* of 1808 states that chandeliers 'are to be manufactured for the chief part in wood'. The chandelier here illustrated is reproduced by courtesy of Messrs. Pratt and Sons, 158-160 Brompton Road, London, S.W.3.

Piazzetta's so-called 'Group on the Sea-Shore'

BY D. MAXWELL WHITE AND A. C. SEWTER

IN his recent monograph on Piazzetta, Rodolfo Pallucchini wrote: 'Nella mostra di antica pittura veneziana, che nel 1953 passò da Sciaffusa a Bruxelles, una delle opere che più colpirono critica e pubblico fu certo l'*Idillio sulla spiaggia* del Wallraf-Richartz Museum di Colonia. Nel Palais des Beaux-Arts di Bruxelles il dipinto figurava al posto di onore al fondo della sfilata delle sale dedicate al Settecento. Il pubblico vi si affollava intorno, quasi dimenticando i Guardi, i Canaletto, i Tiepolo alle pareti: era soggiogato da quel pittore in fondo poco noto, che si presentava alla ribalta di quella mostra con la forza di un Courbet'.[1] This painting, known in England as the *Group on the Sea-Shore* (No. 1), attracted an equal amount of attention when it was presented in London in the European Masters of the Eighteenth Century Exhibition (No. 310) held at Burlington House in the winter of 1954-5. Yet it remains still an inadequately interpreted and in some ways enigmatic work.

In the above-mentioned monograph Professor Pallucchini dates this painting, probably correctly, though without stating his reasons, as the last of the so-called religious and pastoral idylls executed about 1738-41.[2] He then continues: 'È un incontro casuale di alcune figure: le due signore in alto, una delle quali di schiena, col parasole, già così pregoyesca, guarda verso il fondo della scena, forse verso il mare, mentre un giovane pastorello siede in primo piano accennando stupito alle due dame che stanno dietro di lui. La luce "soliva" qui diviene la vera protagonista della scena, regolandone lo svolgimento, i piani, i contrasti di colore e di chiaroscuro'.[3] This account of what is certainly one of Piazzetta's most considered masterpieces is in every way disappointing. It throws no light on the significance of the subject; and even on the plane of mere description it seems in at least two particulars to err in point of fact. Is it true, for instance, that the female figures are both 'dame', that is, ladies of quality? Does the scene in fact take place on the sea-shore? In any case, can this painting be satisfactorily described as 'un incontro casuale di alcune figure'? If so, how are we to interpret the subtle interplay of emotions that clearly lies beneath the suave surface elegance of the composition?

As is well known, Piazzetta as an artist was fully alive to the pressures and urgencies of the century in which he lived; and in order to indicate the direction in which the answers to these questions must be sought, it may perhaps be of use to mention briefly three phenomena of a sociological nature that would seem relevant.

In the first place it should be noted that in the beautiful region to the west of Venice which comprised in Piazzetta's day the Venetian provinces, a situation of some complexity prevailed. Manufactures were discouraged and agriculture was in serious decay. In comparison with the Venetians themselves the people of the rural provinces were heavily taxed; and, as a result of these policies (typical of an outworn 'citizen economy') the inhabitants of the Veneto lived in a state of latent discontent.[4]

Secondly, in the heart of this same area, especially along the banks of the river Brenta and on the slopes of Monte Berico, there existed from the point of view of the upper classes a sort of earthly paradise: a region strewn with beautiful villas in the Palladian style and dedicated, as Carlo Goldoni showed, to the pursuit of elegant pleasure.[5] And here it was, during the summer months, that the nobility and rich citizens of Venice came on 'villeggiatura', and consciously strove, among their other pastimes, to actuate the Arcadian ideal of a happy life in a pastoral environment.

Thirdly, in these same years, with the spread of the Enlightenment, satire—the result of an ever-increasing state of dissatisfaction with the prevailing tone of life—began to flourish as

[1] *Piazzetta*, Milano, 1956, p. 69.

[2] *ibid.*, pp. 32-36. The group includes the *Rebecca at the Well* (Brera) as well as the so-called *Fortune-Teller* (Venice, Academy), and the *Pastoral* (Chicago, Art Institute), all of which, no less than the Cologne picture, stand in need of careful analytic interpretation.

[3] *ibid.*, p. 36.

[4] For the economic and social history of the Venetian territory at this time see especially M. Berengo, *La società veneta alla fine del'700*, 1956. Reviewing this book in *The Economic History Review*, Dec. 1956, pp. 374-375, Professor Daniele Beltrami writes: 'Keeping our attention on the main topics studied, we may stress the careful analysis of the political relations between Venice and her other territories. These relations were marked at the beginning by a federal regime in Terraferma, then evolved towards centralization and subjection—the source of friction between the Metropolitan city and her subject towns, of political and economic decadence, and of the isolation of the local nobility. This had the effect of turning Venetian Lombardy towards Milan and the Patria del Friuli towards the Empire. If these were the negative results of the short-sighted policy of strengthening the unity of the state, it was accompanied on the social plane by a growing separation of the rural population from the people in the towns. This meant that, in addition to the centralizing policy of Venice which was based upon political, social and economic privilege, there developed that parochialism which constituted the dominant theme in the degeneration of the state. All the evidence shows the incapacity of the ruling city to maintain the historic function on which her status had depended in previous centuries, and showed her retreat (to find a support for failing economic and demographic vitality) more and more into dependence on the predominantly rural economy of Terraferma, where the nobility excessively increased its landed property. This source of the last economic fortunes of the dominant class of an imperial city did not prevent large sections of the labouring people from falling into destitution, nor avoid a decline in the traditional standards of land management. The small leaseholders could not possibly even begin the necessary reforms in the methods of cultivation or the improvement of estates. It was here that the sources of latent social conflict and economic crisis had their origin and it was in this situation that the new ideas of the *Illuministi* spread (without, however, giving rise to any moral or social revival) as the sporadic incidence of an almost masonic movement and the academic exercises of the Jacobins exemplified. The Republic died without making any proposals for its own succession'.

See also M. Petrocchi, *Il tramonto della Repubblica di Venezia*, 1950; L. Salvatorelli, *Concise History of Italy*, 1940, pp. 482-483; G. Luzzatto, *Storia economica: L'età contemporanea*, 1948, pp. 157-159; and S. Sharp, *Letters from Italy*, 1766, pp. 36-37.

[5] Goldoni's four comedies dealing with the 'villeggiatura', viz., *La Villeggiatura*, *Le smanie della villeggiatura*, *Le avventure della villeggiatura*, and *Il ritorno dalla villeggiatura* (written in the years 1754-1761), though not always set in the Veneto, obviously reflect the situation there.

a genre of some significance in Italian literature and art.[6] A spirit of critical opposition to the established order, some hints of which are reflected, as we shall see, in Piazzetta's picture, was soon to make itself felt in many of the principal centres of the Italian peninsula.

After this preamble it may be said that in the picture under discussion the presentation of two young ladies and two peasant youths in surprising juxtaposition suggests not a seaside scene, but a group on 'villeggiatura' in the neighbourhood of the Brenta, and this subject-matter has been selected by the artist in order to make a significant statement with regard to this whole social situation.

Let us now examine this 'idyll' with some care, in order to see what in fact it presents and implies. The girl with the parasol (No. 1) is clad in a white dress cut in a fashion affected by female members of polite society staying in the Venetian countryside.[7] Her head is bare and her coiffure is of studied simplicity. The parasol itself was, of course, a recognised symbol of rank and refinement in the eighteenth century.[8] Thus it is apparent that this young lady is intended to represent a graceful Venetian 'dama' caught in a moment of repose during her holidays in one of the fashionable rural retreats.

The second woman, on the other hand, who dominates the central group of the composition, is by no means the 'dama' that Professor Pallucchini suggests. From her stance, especially from the carriage of her arms, and from her dress (which is that of a Venetian 'popolana'),[9] it is evident that she is in fact a domestic servant or lady-in-waiting in attendance on her young mistress, to whom, indeed, she provides something of a foil.

The introduction on the right of the composition of the head of a cow establishes a pastoral note, which is enhanced by the tranquil figure of the peasant who sleeps in the bottom left hand corner. In contrast to these rustic elements the lady with the parasol is presented with perfect urbanity and poise as a beautiful person of genteel refinement and a delicate if somewhat melancholy sensibility. So far as all this is concerned the picture remains a genre-painting within the current Arcadian mode.

The idyllic peace of the scene is rudely shattered, however, by the contemptuous gesture of the seated peasant youth in the foreground, and by the smirk of but thinly veiled contempt for the ladies behind him that lurks on his passionate and expressive features. It must be emphasised, moreover, that the collocation in which these varied figures are presented is of arresting originality. In a manner which is doubtless intended to suggest the supreme indifference with which the upper classes regarded the 'volgo', the lady with the parasol sits with her back turned upon the peasant. He, however, provides the primary focus of the composition, and through this youth, with an audacity that is surely rare in Venetian painting of the eighteenth century, we are invited to see and judge an Arcadian pastoral through a peasant's eyes.

If this analysis is correct, the *Group on the Sea-Shore* should be understood as in some sense a comment on a complex social situation; but the elements of social criticism which are implicit in it are far from representing a merely partial and naive view. It is not that the painter simply looks at an upper-class activity from the angle of the peasant. His attitude, indeed, does not allow one to assume his exclusive sympathy with either of these levels. Between the representatives of these two contrasting social groups stands the lady-in-waiting: a link, like Suzanne in *Figaro*, between the two extremes of this world in miniature. Her stance certainly implies a lack of the refinement of upper-class manners, but the way in which her hand rests protectively and tenderly on the girl's shoulder expresses both her regard and her dependence. At the same time we may detect on her face an expression in which affectionate admiration mingles subtly with a scepticism or irony, less broad than that of the boy, certainly, but not altogether out of tune with it.

It is assuredly not helpful to the appreciation of a work of such subtly interrelated and interdependent attitudes and emotions to describe it as 'un incontro casuale di alcune figure'; the encounter is anything but casual. It is, indeed, not difficult to show that this composition was the final result of a long process of experiment in which a wealth of disparate and even commonplace material was eventually fused into a new cohesion of compelling effect.

Pallucchini has pertinently observed, quoting d'Argenville, that Piazzetta was a slow and painstaking craftsman, continually recasting his works: 'étoit long dans son travail, et jamais content de ce qu'il faisoit, au point de recommencer quatre à cinq fois le même tableau'.[10] As might be expected from an artist of such a temperament, all the elements in this picture may be found prefigured in various other works from his hand. For instance, the lady with the parasol is clearly painted from the same model as the Rebecca in the picture *Rebecca at the Well* (No. 2) in the Brera Gallery, where we find also the standing woman, on the extreme right, again in the role of an attendant. The stance of this attendant figure was also used, with only minor variations, for the Samaritan Woman of the picture in a private collection in Bologna,[11] and in this role the implications of moral pliability (should we say?) with which Piazzetta intended the figure to be invested, become sufficiently clear.[12] The peasant youth in the foreground of the Cologne picture occurs in a great many places, among which may be mentioned the *Beggar Boy* (No. 3) of the Art Institute, Chicago (where he is two or three years younger), the young ensign-bearer of the Dresden Gallery, the so-called *Young Sculptor* of the Worcester Art Museum (No. 6), the *Young Man in a Oriental Costume* (No. 4) of the Washington National Gallery, in a considerable number of drawings, most notably the *Head of a Boy* in the Fogg Museum (No. 5), and as the young drummer in the tail-piece to Canto IX of Tasso's *Gerusalemme Liberata* (No. 7) in the magnificent edition brought out in 1745 by Giovan Battista Albrizzi.[13] It is indeed obvious and important to note that there is a special relationship between the Cologne canvas and the tail-pieces of this edition, which are not, of course, in the strict sense of the term illustrations of the poem at all, but pastorals in the Arcadian fashion typical of Piazzetta's own time, and with a certain arbitrariness or inconsequence in their assembly of disparate elements, which is of distinctly rococo flavour.[14] In spite, however, of the obvious similarities between the painting

[6] It may be sufficient to refer here to the Roman caricatures of Pier Leone Ghezzi, to the elements of satire in the works of the Venetians Pietro Longhi and Domenico Tiepolo, to *Il Giorno* by Giuseppe Parini of Milan, and to the *Viaggi di Enrico Wanton* by the Venetian Zaccaria Seriman.

[7] Several amusing contemporary descriptions may be found in *The Letters and Works of Lady Mary Wortley Montagu*, ed. Lord Wharncliffe, 1861. For instance, the following in a letter to the Countess of Bute, dated March 16, 1753: 'I have often smiled to myself in viewing our assemblies (which they call conversations) at Lovere, the gentlemen being all in light nightcaps and nightgowns (under which, I am informed, they wear no breeches) and slippers, and the ladies in their stays and smock-sleeves, tied with ribands, and a single lutestring petticoat: there is not a hat or a hoop to be seen'. Vol. 2, pp. 232–233.

[8] See article 'ombrello' in *Enciclopedia Italiana*.

[9] *Cf.* G. Morazzoni, *La moda a Venezia nel secolo XVIII*, 1931, especially pl. XCIV.

[10] *op. cit.*, p. 10.

[11] Repro. *ibid.*, pl. 74.

[12] *Cf.* John 4, 16–18.

[13] A certain resemblance of feature between this youth and Piazzetta's 1738 etched portrait of himself would perhaps justify the assumption that this favourite model was a member of the painter's own family.

[14] The character of Piazzetta's illustrations is adequately described by G. Morazzoni, *Il libro illustrato veneziano del Settecento*, 1943, pp. 123–124, also by Pallucchini, *op. cit.*, p. 61.

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1. Giovanni Battista Piazzetta. 'Group on the Sea-Shore.' Wallraf-Richartz Museum, Cologne.

2. G. B. Piazzetta. 'Rebecca at the Well', oil. Brera Gallery, Milan.

3. G. B. Piazzetta. 'The Beggar Boy', oil. By courtesy of the Art Institute of Chicago.

4. G. B. Piazzetta. 'Young Man in Oriental Costume', oil. By courtesy of the National Gallery of Art, Washington.

5. G. B. Piazzetta. 'Head of a Boy', drawing. By courtesy of the Fogg Museum of Art, Cambridge, Massachusetts.

6. G. B. Piazzetta. 'The Young Sculptor', oil. By courtesy of the Worcester (U.S.A.) Art Museum.

7. G. B. Piazzetta. Tailpiece to Canto IX of Tasso's 'Gerusalemme Liberata', 1745. Reproduced from the copy in the John Rylands Library, Manchester.

and the tail-pieces especially to Cantos II, XV and XVII (which are sufficient to indicate that all were produced at approximately the same period),[15] there is equally clearly a world of difference between them. These illustrations have the character of 'capricci', or 'jeux d'esprit', whereas on the contrary in the painting not only is each character fully developed both plastically and in its psychological aspect, but each is also given a defined role to play within the context of a conception in which they are mutually related in a vibrant harmonic sense. The importance of the so-called *Group on the Sea-Shore* results primarily from the

[15] The edition of Tasso did not appear until 1745. This does not necessarily invalidate Pallucchini's proposed date for the Cologne picture, however Piazzetta had been collaborating with Albrizzi since 1736, when the first volume of Bossuet's *Oeuvres* was published; and there is in fact such a marked similarity between certain of the Bossuet plates and the tail-pieces of the Tasso that it appears possible the Tasso 'finaletti' may have been in Albrizzi's hands for some years before publication, and may have formed virtually a continuous series with the Bossuet plates. In any case the Tasso plates must precede the Wallraf-Richartz picture. It would be impossible to maintain, for example, that in drawing the cow in the tail-piece to Canto II Piazzetta used the cow in the Cologne canvas as a model. The order of date must be the other way round, though clearly no great interval of time separates the two works.

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8 & 9. G. B. Piazzetta. Tailpiece to Cantos II and XVII of Tasso's 'Gerusalemme Liberata', a splendid edition brought out in 1745 by Giovan Battista Albrizzi. Reproduced from the copy in the John Rylands Library, Manchester.

way in which it treats, with considered detachment, the artificial Arcadian character of the 'villeggiatura'; the way, that is, in which it presents types drawn from widely different social classes so that, by their juxtaposition, we are made aware not only of the artist's sympathy and respect for both the humble and the upper classes, but also of his insight into the interplay of conflicting emotions and attitudes running through that peculiar aspect of the Venetian social scene.

A complete re-orientation has in fact taken place, and we may trace in the Tasso tail-pieces the stages by which this has been attained. In the Canto II illustration (No. 8) the peasant occurs only as a tiny figure in the left background, where he nevertheless serves to introduce a suggestion of detachment from the Arcadian artificiality;[16] in the 'finaletto' to Canto XVII (No. 9) this figure has moved much nearer to the main plane, and stands immediately behind the principal figures, in the role of a silent spectator observing somewhat cynically the pastoral concert of the foreground. It is in effect this same figure which, in the Cologne picture, reaches the primary plane, and becomes the medium through which the Arcadian elements are viewed. Thus Piazzetta recognises and utilises in the formulation of his vision a social element previously ignored by the polite world of Italian society and culture. The increasing prominence given to this non-involved figure is a measure of Piazzetta's own increasing difficulty in accepting the Arcadian convention at its face value. A change of style has occurred which reflects a change in the artist's own modes of perception of the world around him. He finds himself in a situation different from that which he occupied when he began the Bossuet and Tasso tail-pieces. He views the Arcadian idyll no longer from within, as a participant, but from without as a detached and even cynical observer, and by the emphatic placing of his peasant youth with his rude gesture, compels the spectator to follow him.

In the so-called *Group on the Sea-Shore* the whimsical and decorative mode of the Arcadian idyll has been transmuted into a richly orchestrated harmony of contrasting emotions. The elements of delight have been given greater intensity and depth by the introduction of a shade of romantic isolation and melancholy in the girl in white; and against this positive note has been set the expression of a negative emotion of no less significance and force. It is this balanced opposition of emotion within the picture itself which brings to it such remarkable profundity of effect, and which causes it to take rank as a major masterpiece. It is no less important for the proper understanding of Piazzetta's place in relation to Italian eighteenth-century art as a whole, that the new attitude attained by him in this canvas is as described by Professor Pallucchini, 'progressista e illuminista'.[17]

[16] This motif of two men on a minute scale in the background was a favourite device of Piazzetta's, going right back to the *Ercole ed Onfale* of the early Bologna period, 1708-c. 1711.

[17] op. cit. p. 8.

The Art and Artists of the Battersea Enamel Wine Label

BY CYRIL COOK

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No. 1. Battersea Enamel label, one of a number of rare examples recently bequeathed to the New-York Historical Society.

No. 2. Another 'Sherry' version, which came to light in 1954, when the Mrs. Frances L. Dickson Collection was sold.

IN *The Connoisseur* for January, 1953, I listed thirty wine-titles, with twenty separate designs, comprising all the information which then appeared to be available on the wine-label output of the Battersea Enamel Factory at York House in London during the brief life of Janssen, Delamain and Brooks's decorating establishment there in 1753/54.

In some of the twenty cases, mainly as a result of the dispersal of private collections and losses due to the exigencies of the war, it was only possible to give very limited descriptions of some of the designs, but I am now able to clarify two of these cases and, as a consequence, to confirm and amplify the description of a third design a specimen of which still remains to be located and identified.

The cases in question were covered in the list by two basic designs which were recorded as:

No. 11. *Espagne*. In this case, the only information available in 1952 was provided by Dr. N. M. Penzer, F.S.A., in his *Book of the Wine Label* (1947) where he gave the description of the design as 'Cupids dressed as Bacchantes with leopard'. This description was admittedly incomplete; it merely represented notes from the catalogue of the collection of the Hon. Mrs. Ionides of a label mounted in silver which was lost in the early part of the war:

No. 28. *Sherry*. Two labels with this title were recorded in the list. The first was said to carry the same design as that on the *Espagne* label mentioned above. This was also in the Ionides Collection and was lost during the war. The second specimen, with a design which could not be specified in detail at the time, was previously in the collection of the late Sir Hercules Read. It formed part of a set of four labels which were not fully described when his collection was dispersed at Sotheby's on June 9th, 1926.

The first-mentioned version of *Sherry* has, however, recently been brought to notice by Mr. Leslie F. Forrow (*Journal of the Wine Label Circle*, September 1957), where, by courtesy of the New-York Historical Society, he illustrated a selection of thirty-five silver and other wine and spirit labels from the Raphael Weed Collection which were bequeathed to the Society about twenty-eight years ago. The Battersea Enamel labels included in the bequest are said to be in almost mint condition and the soft colourings a delight to behold. No details of the total number and description of enamel labels in the bequest are yet available and only five of them were illustrated in the *Journal*. Prominent among them, however, and obviously in excellent condition, is the *Sherry* label which students and collectors of eighteenth-century enamels have long searched for in vain. It is seen in No. 1 above. In the centre foreground of the design a standing cupid holds a large goblet in his left hand and raises his right hand towards a second cupid seated behind a large ornamental trough of grapes; in the immediate background, a leopard. To the right of the main design is a dwarfed tree or bush—apparently a partially-plucked vine—and, on the left, a spear planted in the ground and entwined with vine leaves and tendrils. Both cupids wear flowing robes and the foreground is strewn with grapes. The scene is well, though briefly, described as 'Cupids dressed as Bacchantes with leopard'—the design which, according to Dr. Penzer, also appeared on the *Espagne* label in the Ionides Collection.

The second version of the *Sherry* design, on a label which was formerly in the possession of Sir Hercules Read, came to light again in 1954 when it appeared in a noteworthy sale of enamels from the collection of Mrs. Frances L. Dickson at Sotheby's on June 3rd, 1954. The label, illustrated in No. 2, shows two winged cupids seated on the ground with a quiver of arrows in the centre foreground; one of the cupids is looking up at a bird which he is holding in his upraised left hand. It is very lightly painted in yellow, brown and green with both figures outlined in red in the style of an outline transfer-print.

Most Battersea-decorated labels are coloured over a transfer-print, and credit for their decoration is due to three artists: the designer (James Gwin), the engraver (Simon-François Ravenet) and the artist, at present unidentified, who over-painted the prints. In the case of the second-mentioned *Sherry* label, however, there is no underlying transfer-print. This is characteristic of quite a number of the labels previously owned by Sir Hercules Read. But the design is clearly Gwin's work, and the hand of the painter quite certainly that of the expert artist who not only over-painted the printed Battersea labels but many of the enamel snuff-boxes and plaques which emanated from York House. His work has a pronounced and unmistakable characteristic in that the facial features of the figures are simply rendered by small dots of paint. Several examples are in the Schreiber Collection at the Victoria and Albert Museum: two such examples are documentary plaques numbered 64, which commemorates the Free British Fishery Society of which Janssen was a Vice-President, and 65, with a design entitled *Fêtes Vénitiennes* adapted from a painting by Antoine Watteau in the National Gallery of Scotland, Edinburgh.

No detailed particulars of the *Sherry* label in New York are yet available, but it is clearly either a painted label, or one with an over-painted transfer-print, as distinct from those which bear only a Ravenet engraving. Both specimens of the *Sherry* label are unique so far as present records show.

Treasures of Cambridge

WITH the possible exception of the collection by Oliver Cromwell at Goldsmiths' Hall, London, his temporary exchequer during the Commonwealth, of all the plate which he could lay hands upon, the Treasures of Cambridge Exhibition opening there on March 17 (daily 10-30—6-30, except Sundays and Good Friday, until April 18) is the most important display ever to be held in the Hall.

The Worshipful Company of Goldsmiths have staged the exhibition with three primary objects: to encourage public appreciation of nationally important works of art and of fine craftsmanship, including the crafts with which the Company has always been closely associated; to show in London exhibits which are not normally on public view even in Cambridge, and most of which have never before left Cambridge; and to show what the University has given to the world in terms of knowledge and of people. As will be clearly apparent, the University—particularly the Fitzwilliam—has sent loans to London on a quite unprecedented scale. The whole assemblage, which is insured for over £1m., will also serve to illustrate that here and there in Britain there are still one or two works of art left in the surroundings in which they must inalienably remain.

Apart from the one piece of contemporary silver, seen below, no further plate is illustrated here. The University plate, and the part played by Archbishop Parker as a donor of plate to Cambridge, and especially to Trinity Hall, Caius and Corpus Christi, will be dealt with by Mr. C. C. Oman in our next issue.

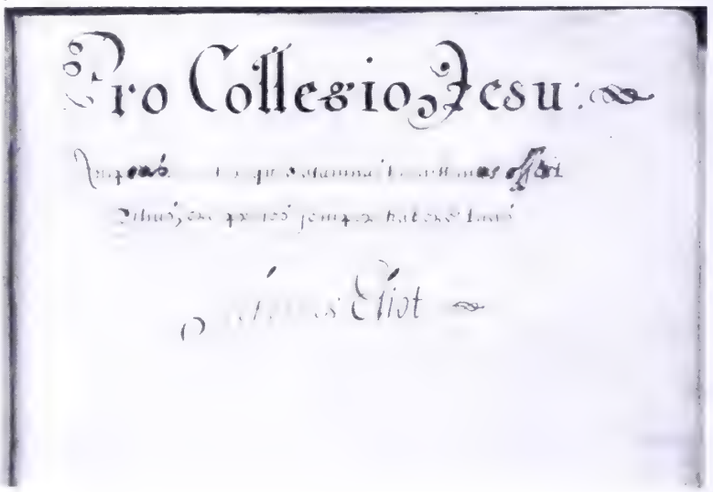
1

2

1. Miniature by Luke Horenbout, *c.* 1525, of Henry VIII, rectangular 2 × 1¾ in. Fitzwilliam Museum (acquired 1949).

2. Miniature by Nicholas Hilliard, 1572, of an unknown man, circular, diameter 1¾ in. Fitzwilliam (1942). Hilliard was a member of the Worshipful Company of Goldsmiths.

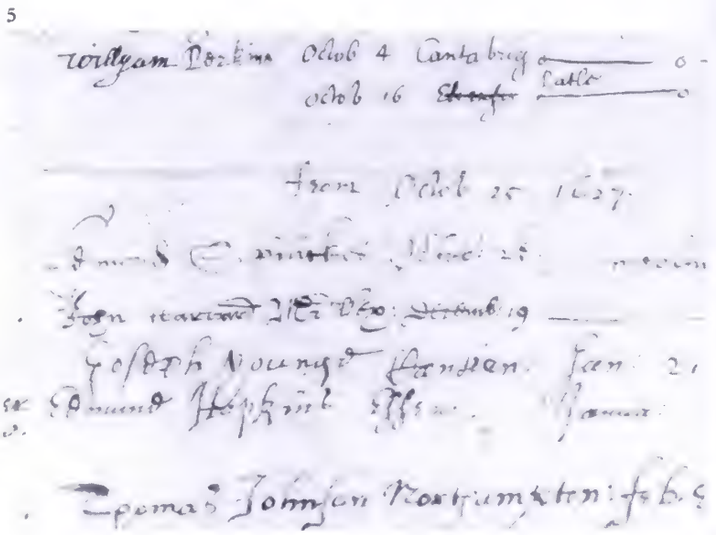
3



3. John Eliot's inscription in the Holy Bible (1663) translated into the Indian language and the first Bible to be printed on the American continent. Eliot presented it to Jesus College which he entered in 1619, emigrating to New England in 1631. Jesus College.

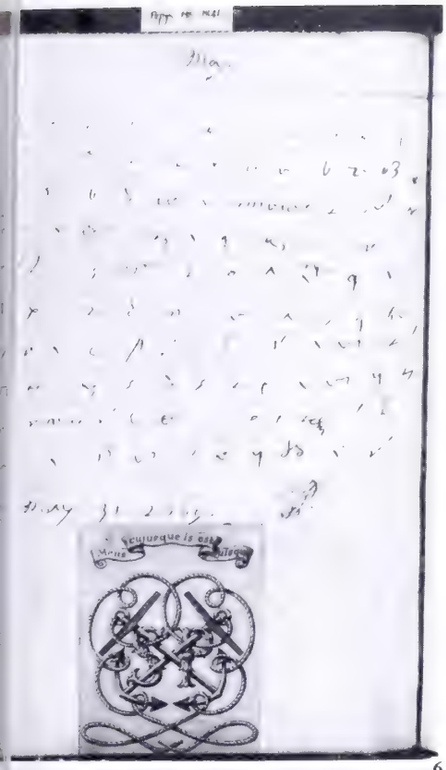
5. Emmanuel College lend this sheet from their College Admissions Book, showing the signature of John Harvard, dated October 1627. In 1637 Harvard emigrated to Charlestown, Massachusetts, where he later founded Harvard University.

5



4

4. A dish designed by Reginald H. Hill in 1951 and commissioned by Pembroke College to commemorate the year of office as Vice-Chancellor of the University of Sir Sydney Roberts, Master of Pembroke College, during the Festival of Britain in 1951. Pembr



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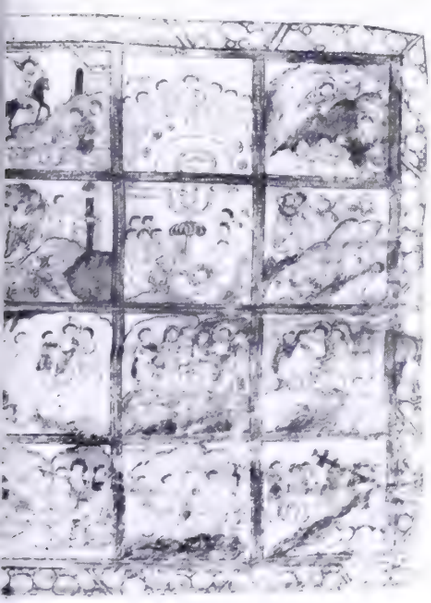
6. Samuel Pepys' own shorthand is seen in this sheet from his Diary loaned by the Pepys Library, Magdalene College. Pepys used the shorthand system expounded by Thomas Shelton in 1635. He took down from Charles II an account of his escape after the Battle of Worcester.

7



7. A page of New Testament scenes from the sixth-century Gospels of St. Augustine lent by Corpus Christi College. This is probably one of the books mentioned by Bede as given to St. Augustine by Pope Gregory the Great in 596.

8. From the Lewis Collection and lent by Corpus Christi College: an 8¼ in. high Etruscan bronze statuette of a lady, early fifth century B.C.

8

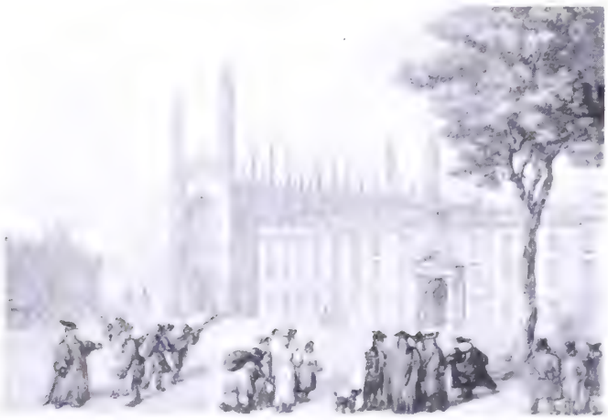
9. This French, gilt-brass 5⅝ in. high Angel of the Annunciation, *c.* 1500, was presented by the Friends of the Fitzwilliam Museum to the museum in 1949.

9

10

10. Another loan from the Fitzwilliam, to whom it was bequeathed in 1904 by Frank McClean: a 13⅛ in. high, 4⅝ in. wide Carolingian ninth-century ivory panel. This is the companion piece to a panel which decorated the cover of a fourteenth-century manuscript of the Gospels in Frankfurt.

11



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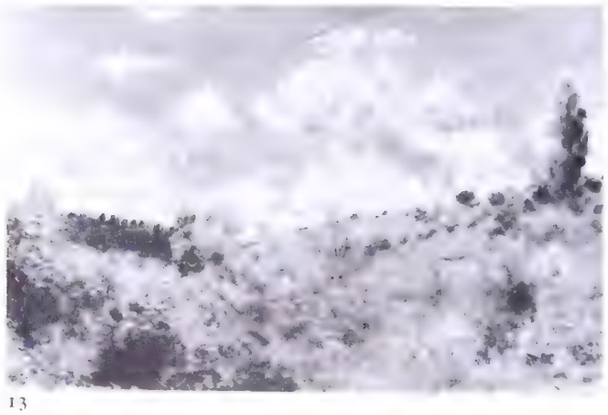

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15

11. Domenichino. 'Landscape with St. John Baptising'. Of date *c.* 1620/30, this picture has recently been cleaned. It was bought by the Fitzwilliam from the S. G. Perceval Fund with the help of Sir Thomas Barlow.

12. Thomas Rowlandson. 'View of King's and Clare Colleges', watercolour $7\frac{3}{4} \times 11\frac{1}{4}$ in. Lent by King's College.

13. P. A. Renoir. 'Le Coup de Vent', signed. Lent by the Fitzwilliam, it is related to a group of landscapes at Chaton in the late 1870's and may be dated about 1878.

15. Richard Wilson. 'Apollo and the Seasons'. Fitzwilliam Museum.

16. Domenico Veneziano. 'The Annunciation'. One of two panels in the Fitzwilliam originally part of a predella of the altar-piece now in the Uffizi, Florence.

16

14. Sir Peter Paul Rubens. 'Path bordered by Trees': pencil, pen, ink and wash, *c.* 1620/25. Fitzwilliam Museum.

17

17. The loan of Gonville and Caius College: Dr. Caius' English, brass, mid-sixteenth-century Astrolabe. Dr. Caius was president of the College of Physicians and co-founder of Gonville and Caius College.

18

18. Augustus John. 'The Blue Shawl'. Pencil and blue watercolour. Fitzwilliam Museum.

19. G. B. Tiepolo. 'Head of a Boy', red chalk and grey paper. Fitzwilliam Museum.

19

22

20. Florence or Faenza maiolica bust of an old woman, late fifteenth century. Fitzwilliam Museum.

21. English seventeenth-century ceremonial sculpture is rare, and this terracotta portrait bust of Charles II (*c.* 1678), from the Fitzwilliam, is a good example. Presented to the museum by Sir Bruce Ingram in 1948.

20

21

22. Finally from the Fitzwilliam comes this commode (*c.* 1750), in mahogany [illegible] with rosewood, by William Vile. Height, 35½ in. Width, 43½ in.

The Connoisseur's Diary

Two Important Pictures for the National Gallery : An Etty for Wales : Queen Leonor of Portugal

PAOLO UCCELLO'S *St. George and the Dragon*, illustrated opposite, has been acquired by the National Gallery from the Lanckoronski Collection, through Mr. Farago, art adviser to the Prince of Liechtenstein. It was acquired by the late Count Lanckoronski; but exactly when or where he obtained it is not known. Possibly it was bought by him in Italy, since he travelled much in that country and purchased there the majority of his pictures and of his Greco-Roman sculptures. Probably the time was before 1895, when he built the Lanckoronski Palace in Vienna to house his collections. The Lanckoronski Palace was gutted in 1945 and is still in ruins. But the pictures had been evacuated, together with the much larger Liechtenstein Collection. Since then the National Gallery's new acquisition is believed to have been in the vaults of a bank: so it has virtually been seen by nobody since 1939. Even before then it had been seen by few people, since the Lanckoronski Palace was not very accessible and the picture is believed not to have been lent to any exhibition.

Obscure Attribution

It has, however, been well known to all scholars of the Italian Renaissance since 1898, when it was first published by Loeser (*Repertorium für Kunstwissenschaft*, XXI, pp. 88-89), as the work of Uccello. The attribution to Uccello has been disputed, for instance by Berenson, who attributed it to the obscure 'Master of the Carrand Triptych' in his *Florentine Painters of the Renaissance* (1936), p. 279. It is, however, accepted by the large majority of art-historians: for example John Pope-Hennessy, *The Complete Work of Paolo Uccello* (Phaidon, 1950), pp. 23 and 152, Plates 70 and 73-76 and dust-cover.

The National Gallery already owns a famous large panel by Uccello, *The Battle of San Romano*. But this, which is richly decorated with gold and silver leaf, is part of a great decoration which included the pictures in the Uffizi Gallery (centre) and the Louvre (right). The three seem to have been framed together and hung high in a room in the Medici Palace in Florence. There is also in England a much more intimate picture by Uccello, *A Hunt*, in the Ashmolean Museum. This again is on panel and the short, wide shape suggests that it came from a chest or formed part originally of some scheme of decoration. The fact that the National Gallery's new acquisition is on canvas and seems to have been designed to hang on a wall by itself, as pictures are hung today, gives it considerable historical interest. It may be the first of easel pictures to have survived. This would seem to be borne out by the treatment of the subject. The picture can hardly have been an altarpiece. St. George killing the Dragon and rescuing the Princess had long been a subject for religious pictures and sculpture. As a chivalrous theme, it was apt to be treated by the

(Above). William Etty's portrait of Mrs. Vaughan of Courtfield, which has been bought by the National Museum of Wales, Cardiff. Mrs. Vaughan was the mother of Cardinal Vaughan, Archbishop of Westminster.

(Below). Jacob Jordaens (1593-1678). 'Portrait of a Man and a Woman' (before cleaning) canvas 84 × 74 in. An important acquisition of portraiture by the National Gallery from the Duke of Devonshire.

Paolo Uccello (c. 1397-1475). 'St. George and the Dragon', oil and tempera on canvas, 23 × 30 in. Purchased by the National Gallery for £125,000 from the Lanckoronski Collection.

artists rather gaily. But here Uccello seems to be making fun even of chivalry. The spirit of the picture is not only secular but humorous, though it is also distinctly poetical.

Though he was born in Florence and began life as the assistant of the Florentine sculptor Ghiberti, Uccello was in Venice at least from 1425 to 1427. These were the critical years in Florence when the new ideas of the sculptor Donatello and the architect Brunelleschi were being interpreted in painting by Masaccio. It has been suggested that this picture represents Uccello's reaction to the new ideas on his return to Florence from Gothic Venice. Most scholars have, however, dated it later in his career.

In Lieu of Death Duty

In any case this new acquisition has great significance in the National Gallery's collection of pictures of the early Italian Renaissance, already perhaps the best to be found outside Italy. It is the most important picture of this kind to be added since the purchase of Masaccio's *Virgin and Child* in 1916.

Jacob Jordaens' *Portrait of a Man and a Woman*, also here illustrated, like the triptych by Memlinc and Rembrandt's *Old Man in an Armchair* which came to the Gallery from the same source in 1957, has been acquired by the Gallery from the Duke of Devonshire under the terms of the Finance Act, 1956 (*i.e.* ceded in lieu of estate duty).

It was in the collection of the Dukes of Devonshire by 1767 and was probably always in the part of their collection kept in London at Devonshire House. It is mentioned there in guide books from at least 1833. When Devonshire House was sold in the present century it was removed with the collection to Carlton House Gardens where it remained until taken to a place of safety during the war. It has not been among the pictures on view to the public at Chatsworth since the war, but was shown there briefly on a single occasion.

The identity of the sitters is unknown. The picture was mezzotinted in 1767 as a portrait of the Stadtholder, Prince Frederik Hendrik of Orange, and his wife, Amalia of Solms. In neither case is there the slightest resemblance. The arms in the background are not those of Orange, but are said to be the arms of the van Zurpele or Surpele family of Diest in South Brabant.

The Flemish School of the seventeenth century is at present represented at its best in the National Gallery mainly by splendid examples of Rubens in his last phase. There are also many pictures by David Teniers the Younger, who was so much admired in the eighteenth and nineteenth centuries. Yet van Dyck is still inadequately represented, in spite of his part in British history, and Jordaens scarcely at all. Neither of the two pictures catalogued under his name can be said to be fine examples of his work.

The large double portrait now added to the collection represents Jordaens at his robust best. As a social document, a striking illustration of the society in which Rubens, van Dyck, Teniers and Jordaens lived and worked, it provides an excellent complement to the series of great subject pictures by Rubens.

Fabulous Russian Art

MRS. HERBERT MAY, formerly Mrs. Marjorie Merrieweather Post, and one of America's best known hostesses, has acquired for her personal use a new 44-passenger British Viscount airplane (£550,000). This includes such lavish extras as a fountain which dispenses champagne at the dinner table: and a collection of period French furniture.

Much of this antique furniture for the air comes from Mrs. May's Washington home. There is housed her fabulous collections of Russian art, assembled during the period when her late husband, Joseph D. Davies, was American Ambassador to Russia.

The extent and rarity of these collections is almost unknown outside America. Through Mrs. May's kindness, *The Connoisseur* has been given permission to deal with them. A fully illustrated article will appear later this year.

Queen Leonor of Portugal: An Evocative Exhibition

AN outstanding exhibition was recently held in Lisbon. It was devoted, reports Carlos de Azevedo, to one of Portugal's most outstanding figures: Queen Leonor (1458-1525), wife of King John and a woman justly famous for her charitable work and as a notable connoisseur. Staged by the Calouste Gulbenkian Foundation and organised by a committee under the direction of Senhorita Maria José de Mendonça, it was housed in the Convent of Madre de Deus, founded by the same Queen in 1506 and always considered one of the great sights of Lisbon.

To this convent the Queen retired when she became a widow. Through her untiring action it soon became immensely rich in fine works of art. Some of the Flemish paintings she ordered were in the exhibition: the well-known altarpiece of the Virgin of the Dolours, by Quentin Matsys, who also painted another important triptych to her orders, which is now in the Museum of Ancient Art, Lisbon; a beautiful Presentation of Christ in the Temple, by Goswin van der Weyden; the triptych by the Master of Morrison *The Virgin with the Child Christ and two Saints* and the unusual *Fons Vitae*, a panel of great size and beauty attributed to Colyn de Coter.

Several other paintings were exhibited, both Flemish and Portuguese, like the enchanting *View of Jerusalem* sent to the Queen by her cousin Maximilian I of Austria and the big Portuguese panels with the Anunciation, Adoration of the Kings, etc. All these paintings belonged at one time to the Madre de Deus, whose church and choir are also covered with paintings of a later date but very effectively framed by baroque and rococo gilt woodcarving of the late eighteenth century. The Madre de Deus is, in fact, a characteristic Portuguese church with a rich display of tiles and woodcarving, mostly added after the earthquake of 1755. It provided a most effective setting.

Showmanship in Lighting

Other works of art were displayed: including sculpture of the Manueline period (she was King Manuel's sister); the exquisite reliquary which belonged to the Queen, a fine piece in gold and covered with rubies, emeralds and pearls; and rich vestments bearing the Queen's device. A whole section was devoted to the books which Queen Leonor had had translated and printed:

On March 23 the British Antique Dealers' Association move to their new headquarters: 20 Rutland Gate, London, S.W.7 (Tel. KEN. 4128). Its new Council Chamber is seen above. (Right). The badge of office worn by the President of the Association on ceremonial occasions, recently commissioned and presented by Frank Partridge & Sons, Ltd., in memory of the late Claude Partridge (President of the Association, 1955-6, died April, 1958).

the *Vita Christi*, printed in 1495 by Valentim Fernandes; the *Book of Marco Polo* (1502); *Acts of the Apostles* (1505). These and other books made a singularly impressive display of fine works showing the Queen's taste and her expert appreciation of the use of the printing-press. A final section was devoted to her charitable work (she founded the 'Misericórdias' (charity-houses) which had no equal in Europe at the time). Even here a clever artistic touch was added by the colourful display of the old banners of the 'Misericórdias', some dating back to the sixteenth century.

The exhibition was open at night, and the floodlighting of the cloisters and the church provided a beautiful effect. This enhanced the architecture of this historic building which has now been cleaned and restored on the initiative of the Gulbenkian Foundation. An excellent illustrated catalogue was published.

Joseph Wright

FOUR paintings by Joseph Wright of Derby, which have never before been publicly exhibited, have been loaned to Derby Art Gallery for about three months by Major J. W. Chandos Pole, of Radbourne Hall, Derby. They are candle-light subjects painted for overdoors at Radbourne and, until now, have never been removed from their original positions. The subjects of the paintings are children at play, an old woman reading, and a girl reading a letter. The latter is signed and dated 1772 and is illustrated (Fig. 8) in 'Joseph Wright's early Subject Pictures'. (*The Burlington Magazine*, March, 1954).

In addition there is a *Rocky Landscape with Waterfall*, a hitherto unrecorded Joseph Wright, and a portrait of Elizabeth, wife of Sacheverell Pole, and her son. This was commissioned at the same time as the candle-light subjects. Curator of Derby Museum and Art Gallery: Mr. A. L. Thorpe.

Bottle-Tickets

WHETHER they are called wine-labels or bottle-tickets—the original name by which they were known when they first appeared in eighteenth-century trade-lists and advertisements—these delectable objects in silver, enamel, porcelain, bone and ivory are now very much collectors' pieces. That they have become collectable objects in their own right is also clear from the present shortage of them.

For those who are turning their attention to the collection of wine labels and tickets for sauces and toilet-waters, I commend *Bottle-Tickets*. This is a Victoria and Albert Museum publication (H.M.S.O. 5s.), with text by B. W. Robinson. There are twenty-six pages of fully described plates.

Dr. N. M. Penzer, whose *Book of the Wine Label* is the bible to this facet of collecting, tells me that it is hoped to reprint it shortly. A good deal of new information will be included.

'Young Boy with Birdcage', canvas 39½ × 32 in. By Paul Aïzpiri, a French artist, some of whose work is now being exhibited at the O'Hana Gallery, 13 Carlos Place, London, W.1.

Aïzpiri: Many Awards

I HAVE long expected to see the work of Paul Aïzpiri (born in Paris in 1919 of Basque origin) exhibited in London. He studied in Paris at the Beaux-Arts and won the Prix National in 1951. For Aïzpiri this was prophetic, since it had been awarded in the past to such painters as Gruber and Tailleux. He has also received many other awards, and is a well-known member of the École de Paris.

Thanks now to the foresight and enthusiasm for his work shown by Mr. Jacques O'Hana, Aïzpiri's work can be currently seen at the O'Hana Gallery, London. The style of painting which has achieved for Aïzpiri important exhibitions in New York, Los Angeles, Paris and Geneva can be seen on this page in his delightful *Young Boy with Birdcage*. Aïzpiri's is, in short, now a name of considerable importance, since his works are in the Museum of Modern Art in Paris, many of the leading French provincial museums and in a number of well-known private collections.

Books Reviewed

ART AND ARCHITECTURE IN ITALY 1600 TO 1750: By Rudolf Wittkower. Pelican History of Art. (Harmondsworth, Middlesex: Penguin Books. 70s. net.)

A VOLUME on Italian painting, sculpture and architecture from 1600 to 1750—it must have been a tough assignment. This is a long and rich period, parts of which have been as fully charted as any in the whole history of European art while others are *terra incognita* to all save a very few specialist students. And it is a period that has never received satisfactory treatment as a whole. For whereas the seventeenth century has been considered mainly from Roman and Bolognese points of view, the *settecento* has been regarded almost exclusively as Venetian territory. Numerous painters, however insignificant, have been made the subject of learned articles and monographs, while the biographies of most of the sculptors and architects, however important, remain to be written. The period presents yet another difficulty for the historian; for these years witnessed the waning of Italy's artistic supremacy and it is therefore more than ever important to view the national achievement against the European background. If the Early and High Baroque may still be treated as indigenous Italian phenomena; the Late Baroque, Rococo and Neo-classical styles can only be understood in relation to France, Germany and England.

Professor Wittkower is the most erudite and distinguished living student of the *seicento* and he is the only writer who could have been expected to give a reliable general account of this whole period. But in his new book he has not contented himself merely with a well-balanced and scholarly chronicle. Claiming the historian's privilege of submitting 'to his readers his own vision of the past', he roundly states that except for Caravaggio, the Carracci and Tiepolo, the history of Italian painting in these years 'would seem less important than that of the other arts and often indeed has no more than strictly limited interest—an ideal hunting-ground for specialists and "attributionists".' The lion's share of his book has therefore been given to those artists whom he considers to be of the greatest 'intrinsic merit or historical importance', in other words to Bernini as sculptor, to Pietro da Cortona as architect and painter, and to Borromini, Guarini, Juvarra and the hitherto little-known Vittone. This is a revolutionary assessment and Professor Wittkower modestly adds that 'not every reader may subscribe to my opinions'. There will be few, however, who do not applaud the courage, so rarely displayed nowadays by scholarly historians of art, of facing the dangers of implicit and explicit judgments of value and quality. Whatever its shortcomings—and these are clearly due to lack of sufficient space—Professor Wittkower's book must be recognized as belonging to a different and more ambitious category than that of the other volumes so far published in the *Pelican History of Art*.

The importance of this book can best be indicated by a brief account of the contents. It is divided into three parts which cover: the period of transition and Early Baroque (*c.*1600-*c.*1625); the age of the High Baroque (*c.*1625-*c.*1675); and Late Baroque and Rococo (*c.*1675-*c.*1750). Professor Wittkower begins with an account of Rome between the papacies of Sixtus V and Paul V, and then proceeds to chapters on Caravaggio, the Carracci, Caravaggio's followers and the Carracci school, architecture (with special reference to Carlo Maderno) and sculpture. In his studies of Caravaggio and the Carracci he is able to contrast the strangely conservative nature of the former with the greater historical importance of the latter. He is at his best when writing of the great, and his accounts of the most important paintings are highly stimulating. Here, for example, is his description of Guido Reni's *Samson*: 'In the *Samson* . . . (Guido) mitigated the melancholy aftermath of the bloodthirsty scene by the extraordinary figure of the hero, standing alone in the twilit landscape in a pose vaguely reminiscent of Mannerist figures, as if moving to the muffled sound of music, with no weight to his body. Triumph and desolation are simultaneously conveyed by the contrast of the brilliant warm-golden hue of the elegant nude and the cold tones of the corpses huddled in the fields'. But Professor Wittkower also illuminates several of the significant minor figures of the period, the Milanese architect Ricchino, for instance, and the group of Lombardo-Piedmontese painters which included Cerano, Morazzone, Proccaccini and Tanzio da Varallo.

The second part of the book, which deals with the age of High Baroque, is the longest and most interesting; indeed, it provides the *raison d'être* for the entire volume. Gian Lorenzo Bernini naturally dominates the scene, and Professor Wittkower has been able to present a more complete picture of this universal genius—sculptor, architect and painter—than was possible in his book on the sculpture alone. He has also taken the opportunity of replying to certain antiquated and futile criticisms levelled against the Baroque style in general and Bernini in particular, dealing the *coup de grâce* to the hoary complaint that Bernini's art is 'theatrical'. Apropos the *St. Teresa* in the Cornaro chapel, he remarks: 'It is often observed that Bernini drew here on his experience as a stage designer. Although this is probably correct, it distracts from the real problem. For this art is no less and no more "theatrical" than a Late Gothic altarpiece repeating a scene from a mystery play, frozen into permanence'.

As all his admirers will expect, Professor Wittkower's treatment of Borromini is outstandingly brilliant. His analysis of the plans, façades and domes of Borromini's churches cannot fail to make even the most observant look at them with new eyes. It is not, however, Borromini, but Pietro da Cortona whose genius he regards as 'second only to that of Bernini'. The historical importance of Cortona's architecture and painting have been strangely overlooked by previous scholars. As Professor Wittkower points out, 'no major biographical treatment which would satisfy modern criticism' has been devoted to him, and until such a monograph appears the chapter in the present book must serve as the fullest and most reliable account of his achievement. The next chapter is concerned with the three major artists of High Baroque classicism: Andrea Sacchi Alessandro Algardi (who is perhaps a little underrated by the author) and François Duquesnoy (whom he sees as a greater sculptor than Algardi and who certainly exerted a far wider influence). A chapter on architectural currents of the High Baroque is concerned principally with Carlo Rainaldi in Rome and Longhena in Venice, whose importance has seldom been fully appreciated. In the following chapter, on trends in High Baroque sculpture, the author relates the work of such artists as Giuliano Finelli, Ercole Ferrata, Antonio Raggi and Domenico Guidi to Bernini, Duquesnoy and Algardi. The second part of the book ends with a general account of High Baroque painting in Rome and other centres. Some will feel that he is a little hard on the works of minor masters—Salvator Rosa's 'rather dreary and emphatically rhetorical history paintings', for example, or Carlo Dolci's cabinet pieces which have for him a 'false and even repulsive note of piety'—but this, of course, is a matter of taste. The great value of this chapter is that it presents a clear outline of the development of painting in the High Baroque period.

In his last section, on the Late Baroque and Rococo, Professor Wittkower moves at a greatly accelerated pace. With the very notable exception of the chapter on architecture in Piedmont, this part of the book is of greater interest for the wide general picture it gives of the whole period than for its details. He demonstrates, for example, that the French influence on Italian Rococo was much less strong than on Neo-classicism and he contrasts Baroque classicism with Neo-classicism. His chapter on the sculptors can do little more than indicate the principal figures in this neglected period; though it is perhaps a pity that he does not say more of portrait sculpture. The architectural section is of greater interest, for it is dominated by the three great masters who worked in Piedmont—Guarini, Juvarra and Vittone—who are here accorded their proper place in the history of Italian art for the first time. His account of the painters is so cursory that he feels an apology is due to the Venetians. But here again he has contrived to present a perspective view, stressing the importance of such an artist as G. M. Crespi while putting the fashionable Pietro Longhi firmly in his minor place. He has

also succeeded in integrating the Venetian school with the other, less fully studied, schools of *settecento* painting. The story is brought to a logical conclusion with Francesco Guardi who died in the fourth year of the French Revolution.

This brief résumé of the contents of *Art and Architecture in Italy* 1600-1750 will, it is hoped, reveal the nature of the work. We need hardly add that it supersedes the two previous general books on the subject—the Italian section of Weisbach's *Propyläen* volume (1924) and Vincenzo Golzio's arid but useful chronicle, *Il Seicento e il Settecento* (1950), even though the latter is better illustrated. Indeed, it must be said that the 192 pages of plates in this volume are more than a little disappointing, but to compensate there is an invaluable bibliography *raisonné* of the many learned (and not so learned!) articles on individual aspects of the subject. For its facts alone, this book will be indispensable to every student of the *sei-* and *settecento*. But the unique distinction of the volume is that it provides the first carefully considered assessment of the three arts in the whole Italian peninsula during the Baroque period. Professor Wittkower's book is a major landmark in Baroque studies and we may safely predict that it will exert a profound influence on the rising generation of art-historians.—H.H.

THE SMALL GERMAN COURTS IN THE EIGHTEENTH CENTURY: By Adrien Fauchier-Magnan, translated by Mervyn Savill. (London: Methuen & Co. 32s. net.)

VISITORS to the princely town and country palaces of Germany often find themselves pondering on the life that was led in these temples of frivolity during their eighteenth-century heyday. The monumental staircase with its gaily painted ceiling; the elegant *spiegelsaal* coruscating with scrolls of gilt wood or stucco which are reflected in misty looking-glasses; the *Chinesisches Kabinett* lined with panels of vermilion, jet and gold lacquer and containing a profusion of little porcelain vases; the formal garden populated by a pantheon of dancing marble Olympians; and the solitary Hermitage half hidden in romantic woods—all these suggest that the princelings led unruffled lives of civilized refinement. One pictures them as graceful Nymphenburg figures endowed with the tender sensibilities of a Werther. And how wrong one is! According to M. Fauchier-Magnan's book, these princes picked up, on their travels through France and Italy, only the thinnest of thin veneers of refinement with which to overlay their natural boorishness, and the life of their courts was conducted on the level of a knock-about farce. It seems hardly possible that these petty-tyrannical, hard-drinking, libidinous Goths should have wished to disport their obese and clumsy persons in buildings as exquisite and sophisticated as Schloss Pommersfelden, Schloss Bruchsal, the Residenz at Wurzburg, the Amalienburg pavilion or the Castle of Solitude near Stuttgart.

In *The Small German Courts in the Eighteenth Century*, M. Adrien Fauchier-Magnan has explored the strange world in which these princes flourished. A knowledge of this world is essential for a true appreciation of German art and architecture of the period and this book will therefore be of great interest to connoisseurs. The book was first published in France (it has been agreeably translated, though the text contains a number of misprints), and displays a very marked French bias. Indeed, the author is inclined to attribute all that was elegant or good in eighteenth-century German court life to Parisian influence. But he presents an accurate and vivid, if occasionally distasteful, picture of this wide and fascinating subject which is relatively unknown to English readers. The first part of the book consists of a broad sketch of social life in Germany from the Peace of Westphalia to the Napoleonic conquest. In the second part M. Fauchier-Magnan concentrates his attention on the Dukes of Württemberg, some of whom are among the most highly coloured specimens of German princedom. A final section is devoted to the rulers of Montbéliard with special reference to Leopold Eberhard who had been brought up on the Koran instead of the Bible and acquired a wholly Mohammedan outlook on marriage. M. Fauchier-Magnan is at his best when writing of these eccentric potentates. With a wealth of contemporary gossip, he describes their amorous adventures, their theatrical entertainments and their inevitable financial difficulties. He also gives a full account of the Württemberg palace at Ludwigsburg and the many smaller pleasure domes erected for the Dukes in the surrounding country.

M. Fauchier-Magnan does not pretend to be an impartial art-historian. He handles the rococo style with the tenderness of a lover and brusquely dismisses neo-classicism as a style of 'severity and unbearable coldness'. Nevertheless, all students of eighteenth-century art will be grateful to him for this highly entertaining book which brims full with 'background material'. It is, indeed, the best book in English on its subject, and it is provided with a long bibliography for the benefit of those who wish to delve more deeply into the splendours and miseries of German court life.—H.H.

JOSEPH CRAWHALL. THE MAN AND THE ARTIST: By Adrian Bury, A.R.W.S. (London: Charles Skilton Ltd. Half-Vellum Edition, £10 10s. Buckram, £5 5s.)

THOUGH when Crawhall died in 1913 he had a devoted circle of ardent admirers and good specimens of his art still bring high prices, no book has hitherto been devoted to him and his name is barely known to the present generation. Mr. Adrian Bury is convinced that he was a genius, certainly one of the best artists of his age: his work if not poetry approximates, we are told, to 'superb and utterly realistic prose', and 'within the limitations he set himself he was supreme'. Mr. Bury has studied Crawhall more thoroughly than anyone else now alive, and in this handsome volume he has brought together a fully representative selection. They include hunting subjects, studies of birds, animals and fishes in a variety of media—oils, watercolour and wash on paper, pastel and gouache on holland, a material of which Crawhall was particularly fond. There are sixty-five illustrations, and the half dozen in colour are of exceptional excellence—two of the bird subjects quite first-rate.

Beyond question Crawhall was, within a narrow range, a gifted draughtsman, nor can it be disputed that he had a genuine feeling for tone, colour and light, a remarkable control of his media, and, on a small scale, a grasp of form. These qualities and a quick, observant eye, a most retentive memory, and an intimate knowledge of bird and animal life amount to quite a lot, and are dwelt upon with perceptive enthusiasm by Mr. Bury in his notes on the plates; which, with their understanding of technical problems, could only have been written by a practising artist. He is a persuasive advocate and yet he does not entirely convince. What, then, is it in Crawhall's *oeuvre* which prevents us endorsing the claims that Mr. Bury advances for him as an artist of high rank, let alone as a creator of 'masterpieces'. It should of course in justice be remembered that Crawhall did not conceive of himself in such a role, and was so critical of his own productions that he destroyed a large part of them. He was an amateur who spent much of his life in sporting activities, a breeder of horses and a dashing rider to hounds. It may be held to be rather equivocal praise when the author observes of him 'Crawhall was always the realist, and his objective was to make his bird and animal forms as close to their natural appearance as possible. Whatever decorative effect he achieved as the result of skilful patterning, colour and placing were subsidiary to the main theme'. Nor does it really enhance our estimate of him as a creative artist to learn from the late Sir John Lavery that 'he had the satisfaction of hearing his pigeons praised by pigeon-fanciers and his dogs commended for their fidelity by dog-breeders . . .' Crawhall's draughtsmanship is a little too facile. His line is used to define the contours and create decorative effect; it does not where horses or cattle or tigers are involved express plastic form, like Delacroix' nervous, agitated scribbles. That Crawhall often achieved a telling decorative pattern and a fastidious balance of tone and colour is undeniable.

The Aviary, chosen as the Frontispiece, is an impressive example, even if we cannot go the length of regarding it as 'among the best water-colours of the English School'—but the inescapable limitations of his gift are at once apparent when he puts figures together on a fairly large scale; as in *The Meet* (Pl. 38), where the design, to quote Mr. Bury, 'tends to become crowded, and the outline, so vital in the bird pictures, is perfunctory in this hunting one'. The best figure draughtsmen of the English School are not a very distinguished Company judged by European standards, but Crawhall can scarcely be counted among them. Moreover, some of the more ambitious drawings in gouache of the nineties and early years of the present century, for all their searching analysis and extraordinary understanding of the character and anatomy of horses and birds, now have a period look suggesting interiors with Morris wall-papers and Japanese prints—by which, and Whistler, the artist was considerably influenced.

Yet Crawhall's best drawings go far to explain and justify the author's enthusiasm. They are remarkable for real economy of statement, and so fine an example as *The Greyhound* 'veritably trembles with life'.

Some of Mr. Bury's incidental judgments are, entertainingly insular and reactionary—for instance that Aimé Morot (1850–1913), painter of battle-pieces, animal subject and portraits, was 'among the greatest artists of his time'. And scarcely less extravagant, that the formation of the New English Art Club in 1881 and of the Newlyn Art School marked a new renaissance, which 'was after Impressionism, the last great serious and fruitful movement before art was influenced by the theories emanating from Gauguin, Cézanne, Van Gogh, Picasso and other eccentrics'. Mr. Bury never hesitates to let his readers know where he stands: in contrast to this deplorable quartette Stanhope Forbes and George Clausen are singled out for praise, while Crawhall is exalted to the status of a great artist.—R.E.

EUROPEAN ARMOUR CIRCA 1066 TO CIRCA 1700: By Claude Blair. (London: Batsford, 1958. 35s. net.)

WRITERS on arms and armour, and particularly on the latter subject, have tended in recent years to concentrate more and more upon the aesthetic or art-historical aspect and to neglect the equally important question of technical development. Though such topics as the sculptural element in armour and the evolution of its ornament have much to tempt a writer, it is, in fact, premature to speculate about such matters before the fundamental principles of the historical development of armour have been established beyond question. The last major work to appear on the subject, Sir Guy Laking's five volume *Record of European Armour and Arms* left, much to be desired in this respect particularly as regards Continental armour. Owing to that author's ignorance of foreign languages, he was unable to follow up contemporary research in Germany and Austria and when the work first appeared in 1920 it was in many respects already out of date.

Mr. Blair approaches his subject from the angle of an archaeologist rather than that of an art-historian and has resisted the temptation to indulge in unprofitable theorising about aesthetic influences: to him armour was quite clearly made for defence and not, as some modern writers would like to persuade us, as a symbol of the power of its bearer. We have for the first time in the English language a most thorough and precise history of European armour from 1066 to 1700. Though the author has condensed his subject to such an extent that he covers it in under 200 pages, he succeeds in imparting considerably more information than did Laking in all his five volumes. In the effort to convey so much information in so small a space, the author has inevitably had to adopt a somewhat austere style and the book will be found to be a remarkably complete reference book rather than an easily readable history. Its low price has been achieved at the cost of reducing the number of half-tone plates to twenty-one, but any inadequacy in the plates is fully compensated for by the excellent series of line drawings. These make clear many constructional points that would not have been apparent in reproductions from photographs.

The collector of armour may feel that his interests have not been given special consideration: for over half the book is devoted to the period preceding the sixteenth century although to all practical purposes, no armour made before 1500 is likely to come his way. This is, nevertheless, a merit in the book, for the great majority of modern writers have confined themselves to the sixteenth century with no more than a brief glance at the preceding and following centuries.

In writing of mediaeval armour, it is necessary to make generalisations on the basis of very slight evidence, but Mr. Blair occasionally uses terms that give the impression that he has a great weight of evidence to support them. His repeated use of the word 'popular' when referring to mediaeval armour can also be criticised; the wearing of armour in the Middle Ages was surely always confined to a relatively small proportion of the population?

Students of armour can be divided into two classes; those whose preference is for German and Austrian-made armour and those who consider Italian armour to be the finest. Mr. Blair's preference is for the latter and he does not altogether succeed in avoiding a certain prejudice in favour of Italian armour. He seems to exaggerate the influence of Italian armour on that of Germany in the fifteenth century. Surely neither the German Kastenbrust of the first half of the century nor the magnificent fluted and rippled late Gothic types made by Lorenz Colman at Augsburg owe anything to Italian precept? It may be true that the Milanese armourers copied the German types and exported them to Germany, but this does not prove that they were originated by Italians. His claim that some of the finest sallets are the work of Italian armourers must also be regarded as distinctly subjective.

Not only is Mr. Blair's grasp of his subject all-embracing but his reading is most up-to-date, since he is able to refer us to a breast-plate dug up at Tongres as recently as 1954. There are, however, a few points that appear to need correction. His statement, on p. 133, that all forms of visored helmet from the beginning of the sixteenth century onwards were fitted with spring catches or pivot-hooks and staples to lock the movable parts in the closed position is not true. Most of the helmets of the fluted, so-called Maximilian type have in fact no such fitting to secure the visor, which seems to have been held in place by gravity and a friction fit. His statement, on p. 171, that crowns, coronets and circles continued to be worn on the helmet only until the late fifteenth century seems to ignore the helmet of King Gustav Vasa of Sweden. This helmet, bought in Augsburg in 1541, is enclosed by a crown of etched and gilt iron. On p. 178 he writes of embossed armour being encrusted and inlaid with gold and silver, but in fact I know of no example of the true damascene technique of inlaying being used on European armour. The gold or silver ornament was applied to a hatched ground and not hammered into a channel in the iron. Finally, some mention might have been made of Pompeo Leoni as a maker of embossed armour. Though no definite attribution has as yet been made to him, documentary proof exists and his bronze figures of Philip II in armour in the Prado show that he had a profound knowledge of its construction.

Students and collectors of armour have had to wait a long time for a really first-rate general book on their subject, but now the gap has been admirably filled. No library or collector can afford to be without this book.—J.F.H.

CHINESE CELADON WARES: By G. St. G. M. Gompertz. (London: Faber and Faber. 21s. net.)

MR. GOMPERTZ has written a book which should be in the hands of all students and amateurs of Chinese ceramic art. Of recent years there have been many publications dealing with this subject and the names of Sir Percival David and Messrs. Hobson, Hetherington, Honey and Basil Gray will be familiar to those who have sought enlightenment on the subject. Mr. Gompertz acknowledges freely in his text and in footnotes his debt to these and other students. Yet the especial interest of his contribution is that with his considerable acquaintance with the opinions and writings of Oriental, chiefly Japanese, students he is able to convey the results of their investigations to Western readers. From this the impression is given that whilst there is some divergence in the conclusions of Western and Japanese students, on the whole there is substantial agreement between the Western and Chinese point of view.

Another feature of his book is that he includes under the general heading of Celadon, many kindred wares such as Yüeh, Ju, Kuan and even Chün yao, as in his opinion the term 'may be held strictly to denote high fired porcellanous wares with a felspathic glaze of characteristic bluish or greyish green tone *derived from iron*'.

In the West the products of the kilns situated in the district of Lung Ch'uan, in the Chekiang province, gave rise to the very name of celadon owing to the resemblance of the glazes employed to the colour of robes worn by a shepherd of this name in a seventeenth-century French play. But in adopting the wider classification Mr. Gompertz has added much to the interest and complexity of his subject. In the identification of the Ju and Kuan wares Sir Percival David's conclusions are largely accepted, and, although Koyama and other Japanese students are quoted as suggesting the connection between Ju ware and the much better known Northern Chinese celadons, the evidence given in support of this, which is largely based on finding fragments of the wares in the same districts, can hardly be regarded as convincing.

The chapter on Lung Ch'uan ware which sums up what is accepted opinion adds little to our knowledge but is an attractive presentation of a subject which is of especial interest to those who value celadon for its aesthetic and decorative qualities.

The record is enlivened by translations of passages from Japanese sources, especially when

these relate to actual field studies in China which describe journeys by earnest students in the search for early kiln sites which are of great value for the checking of traditional attributions. For those not familiar with the country and especially the neighbourhood of the kiln sites, a few sketch maps accompanying the text would have been of great assistance especially as the names of towns and villages undergo changes in the course of time.

The author is to be congratulated in the arrangement of his material and the clarity of his references and the publisher on the production of the book with characteristic good type and for the successful colour and half-tone plates.—L.B.B.

COLLINS' GUIDE TO ENGLISH PARISH CHURCHES: Edited and with an Introduction by John Betjeman. (London: Collins. 30s. net.)

FOR lovers and students of English parish churches this *Guide* is quite indispensable. It provides an annotated list arranged under counties of over 4,000, roughly a quarter of the total number; it is copiously illustrated with line drawings by John Piper and admirable, judiciously selected representative photographs; and above all there is a general Introduction by the Editor, which for his many admirers will be the strongest possible recommendation. Highly personal and characteristic, it is wide in range—not only architecture but doctrine, ritual, social customs, mural painting, bells, tomb stones and much besides are brought within the range of a compressed but vivid and colourful survey; which extends from the Conquest down to 1930 and is based throughout on intimate knowledge and deep, sympathetic understanding. Unequivocably Christian and Anglican, to those whose interest in the subject is purely secular this inimitable essay may well prove a stumbling block: at the outset Mr. Betjeman observes that for atheists old churches are 'inadequately developed building sites'.

As we would expect, the Victorian architects—Pearson, Butterfield, Street, Burges, G. F. Bodley and Gilbert Scott, Junr. get a full measure of admiration for their achievements, and here one is conscious of a certain inconsistency. Mr. Betjeman severely castigates the Victorian restorers, while seemingly oblivious of the fact that many of the contemporary churches he admires contain horrors in the way of fittings and decoration, the intrusion of which into ancient fabrics he so whole-heartedly and justly deplores. All Saints, Margaret Street (Pl. 38) may serve to illustrate this contradiction.

There are statements in the Introduction not to be taken *au pied de la lettre*. That in the 'alterations after 1860 the old churches of England were almost entirely rebuilt' is a wild exaggeration: one has but to think of those in Suffolk and Norfolk and turn to the lists. Mr. Betjeman pronounces that Lancing School chapel 'must be regarded as one of the finest Gothic buildings of any period in England', but surely it can only be so regarded if the category of 'finest' is extravagantly enlarged. Nor, as is here very distinctly implied, have 'dazzling floodlights' been introduced into most ancient churches.

A number of well-known authorities have collaborated with the Editor in preparing notes on the selected churches in each county. The Forewords to each are excellent as brief summaries of the general characteristics and the notes draw attention not only to architectural features but to aesthetic and atmospheric qualities. Some are too terse to be of any real service, while though the lists are of great value the selection hardly supports Mr. Betjeman's belief that no really outstanding church has 'escaped the sieve of the contributors'. To cite a single instance from Warwickshire, a county not rich in ecclesiastical architecture— St. Gregory's Tredington, is omitted though quite outstanding on the score both of its architecture and mediaeval woodwork, and anciently the mother church of a wide area in the Stour Valley, while St. Edmund's, Shipston-on-Stour, formerly a mere chapel of ease to it and of negligible interest, is for some incomprehensible reason included. Such vagaries of judgment can be corrected in a second edition, for which there should certainly be a demand.—R.E.

L'ART ET L'HOMME: Published under the Direction of René Huyghe, Professor at the Collège de France, Conservateur en Chef Honoraire au Musée du Louvre. Volume I (368 pages, 963 illustrations, 16 in colour.) Volume II (464 pages, 1,220 illustrations, 20 in colour.) (Paris: Larousse.)

THESE first two volumes are books of interest, imagination and insight. The name Larousse alone has always been a hallmark for good work: and when, in addition, Mr. René Huyghe directs it is certain that a work of art will be achieved. The dictionary is fascinating both to read and to look at and is the sort of book which anyone should have who is interested in what life is about, its how, its why and the general wonder of it. It takes for its theme that art is an essential function of man, indispensable to the individual, as to society; an inevitable need from the beginning. Without man there is no art, but without art, almost there is no man; for by the inspiration of the artist man learns to see and understand the world in which he lives, and from this understanding springs new vision and new understanding. As Mr. Huyghe says, 'it is the breathing of the spirit'.

The work will be divided into three parts: Parts I and II now published deal with the periods from prehistoric time until the Christian era; and from the Christian era until the Italian Renaissance; Part III, to be published this year, from the Renaissance until the beginnings of the twentieth century.

Part I, containing 368 pages and nearly 1,000 finely chosen and illuminating illustrations is divided into six sections, each with an introductory note by Mr. Huyghe and essays by specialists, both French and other, followed by a précis of the history of art for the period under consideration. This last is in a traditional chronological order from which the rest of the text may be diverted in order to touch on similar tendencies geographically wide apart and not always similar in date.

In studying man and art from the point of view of the earliest known examples, shown in this volume of the dictionary, it is alarming and sobering to realise the perfection of such a work as the Venus from Lespugne, the fullness of such carvings as the Venuses in the Magdalonian Grotto, carvings recalling Michelangelo's Night and Day, and the superb Harappà Torso of 2400-2000 B.C. Such things show traditions which must ante-date these examples by untold ages.

Part II continues on the same lines as Part I, but with even greater generosity. It is divided into eight sections and has 1,200 black and white reproductions and 20 coloured ones. These illustrations have not been chosen merely to adorn the text, but to complete it, bringing as they do an easy understanding of a general evolution, of similarities and influences; showing the particular character of each époque, school or style. There are wonderful pages devoted to Chartres, to Reims, to Amiens, bringing a clarity and precision which must many a time be missed by the general visitor.

There seems to this reader a special intensity and beauty in the arrangement of Mr. Charles Stirling's essays in Section XIII, but everywhere throughout the book there is intelligent and stimulating material. Each section of these books is an exploration and an adventure from which there is surely proof that man and art cannot be dissociated and that the artist makes visible the world invisible.—H.S.E.

THE ROUND TOWERS TO ENGLISH PARISH CHURCHES: By Claude J. W. Messent. (Norwich: Fletcher & Son Ltd. 30s. net.)

ONE of the discoveries that results from any antiquarian study is the susceptibility of most objects to local variation. This is particularly so in the case of architecture, where the transport of materials might prove as costly as the materials themselves. Every part of England has its own peculiarities of style, and in East Anglia one of these is the circular plan of the towers to churches. These round towers and the ones which occur sporadically elsewhere are the subject of the book under review, whose purpose, as claimed by its author, is 'to describe and illustrate the 180 examples still standing' and to note a further twenty which have almost or entirely disappeared. The book fulfills its purpose in a way which is calculated to appeal more to the casual enquirer than to the serious student. It is not a scholarly work, and it would probably be unfair to judge it as one. The illustrations take the form of pen-and-ink drawings by the author—always of exteriors—and the descriptions which face the illustrations normally occupy four or five lines of text and contain information about dates of building, situation and materials. Unfortunately, there is considerable repetition, which the format makes to some extent inevitable, and—a more serious fault—the information is not always backed by sufficient evidence. The tower at Morton-on-the-Hill, Norfolk, is said to date back to pre-Conquest days 'although externally there are no features of that period'. One assumes from this that there are internal features of pre-Conquest date but they are not identified

as they should be. Again, the tower at South Ockendon, Essex, according to Mr. Messent, 'dates from Norman days'. Why, when its earliest visible features are thirteenth century? Saxon, Saxo-Norman and Norman are words that are used too indiscriminately throughout the book. Mr. Messent has taken great trouble to make his list complete and refers to one of the parish churches at Guildford which is said to have had a round tower demolished during the nineteenth century. The only tower that could qualify is the one of St. Nicholas's, but this was certainly square. However, Surrey need not be omitted from the list of counties to have had round towers, because at Tooting, not mentioned in the book, was a 'steeple, which is small and low, & of circular form . . . It seems to be of early work . . .' It was so described by Sir Stephen Glynne and was pulled down and rebuilt with the rest of the church in 1837. Mr. Messent was right to regard the subject of round towers as worthy of further study. Because several are Saxon, they are of more than local interest. But, despite the existence of this new book, an exhaustive work illustrated with photographs, plans, elevations (to show the height of the east doorway when raised) and cross-sections of mouldings is still needed. Only then are the problems which they present likely to be solved.—R.J.S.

ANGLICAN CATHEDRALS OUTSIDE THE BRITISH ISLES: By Basil F. L. Clarke. With a Foreword by John Betjeman. (London: S.P.C.K. 45s. net.)

ROUND towers and most local styles of architecture are the corollary to poor communications. As communications improve, materials and ideas exchange more freely, and one of the interests to be derived from a study of Mr. Clarke's book is to see how far English materials and ideas were adopted by those who in the seventeenth, eighteenth and early nineteenth centuries built and designed churches in British territories overseas. The debt was about as great as it could be. English brick was used for Belize Cathedral in British Honduras and stone from Staffordshire for the Cathedral at Port of Spain, Trinidad; Quebec Cathedral and Christ Church, Philadelphia, were copied from St. Martin-in-the-Fields; and box-pews, three-decker pulpit and crimson pulpit-cushion were as much a part of the eighteenth-century church in the West Indies as they were of one in England. Not only were the materials and the prototypes English but the craftsmen and the architects also. When the Cathedral of Antigua was rebuilt in 1845-7, carpenters and masons were imported from England, while Bodley, Butterfield, Benjamin Ferrey and George Gilbert Scott are among the English architects represented. Drawing on a wide knowledge, Mr. Clarke every so often gives summary appraisals of the various architects and their work. Butterfield is envisaged as 'a solitary, austere, ascetic man', and Burges 'had a whimsical, humorous mind, which enlivened his designs in a most refreshing way'. These passages are a delightful part of the book, and they serve as an antidote to the details of architecture and of history which constitute the main subject-matter. Mr. Clarke has collected his material from periodicals, pamphlets and newspapers and is his severest critic when he says the book is compiled largely with the aid of scissors and paste. It may be true that it is. It may be true, also, that there is a distinct lack of proportion in the accounts. Churches which have been destroyed receive more recognition than the ones which replace them; rejected plans assume more importance than ones which were executed; sometimes references to individual cathedrals extend over several pages; sometimes they occupy only a line or two. All these failings are to be expected in a book which is the first of its kind and which treats of a subject which would involve a world-tour were all its facts to be verified and every documentary source explored. Mr. Clarke faced peculiar difficulties and met them in the right way. He presents the facts as concisely as possible and does not embellish even when there is strong temptation to do so. The result is a valuable and disciplined book—one which will make the growing number of admirers of Victorian architecture aware that the Anglican Cathedrals outside the British Isles cannot for their own sakes—or for that of the fittings they contain—be ignored any longer. The book has only one failing worthy of censure and this concerns the illustrations. There are no references to them in the text; they are not numbered and the only index to them is rather inconveniently part of the list of contents.—R.J.S.

ART TREASURES OF GERMANY: Edited by Bernol Lohse and Harald Busch. With an Introduction by Rudolf Hagelstange, and Commentaries on the Illustrations by Helmut Domke. (London: B. T. Batsford. 30 pp., 230 plates: 12 in colour. £4 4s. net.)

THIS is a picture book pure and simple: its value depends on the quality of the illustrations and the taste that has directed their choice. In fact, a happy balance has been preserved between architecture, painting and sculpture, though the few examples of applied art that have been added are hardly numerous enough to justify their inclusion. The illustrations are confined to treasures of European Art, mostly German, but a few Italian, Dutch and French pictures preserved in German galleries are included. In a collection of 230 plates illustrating so wide a field, it is inevitable that most of the illustrations should be familiar, less so are some of the works of mediaeval sculpture. The text is not of paramount importance in a publication of this nature; this is just as well for the translation does less than justice to it. Whereas the translation of the Introduction is competently done, that of the captions to the plates is clumsy and too close to the German original, which in each case is printed on the same page. These, it is true, are written in a florid style that is difficult to put into English. It is strange to find the late and decadent three-quarter armour from the Nürnberg Museum described as 'the art of the armourer at its best'; for this suit is, in fact, an ordinary munition armour that has been elaborately enriched with etching, probably executed as a masterpiece by an armour-etcher's apprentice. One suspects that this book was originally designed by the German State Tourist Office; its many superb illustrations will surely attract those who have not as yet had an opportunity to visit the great wealth of masterpieces of art and architecture that are preserved on German soil.—J.F.H.

BOOK PRODUCTION NOTES

By Ruari McLean

TWO remarkable picture books recently published make an interesting comparison. Both contain photographs of Africa, both are large quartos, and both are printed by superb photogravure on the Continent.

The first is *The Thrones of Earth and Heaven* (page size 12¼ in. × 10¾ in.) published by Thames & Hudson in London at £4 4s. It consists of photographs taken round the shores of the Mediterranean by the young Canadian Guggenheim Award painter Roloff Beny, with short passages of poetic text by Freya Stark, Jean Cocteau, Bernard Berenson, the late Rose Macaulay and Stephen Spender—and a foreword by Sir Herbert Read.

The book itself has been designed by Roloff Beny and is divided into five sections, the Eastern Mediterranean (mostly Syria, but including Istanbul), the Nile Valley, the Barbary Coast, the Western Mediterranean (stretched to include Burgos, Moissac, Albi and Nîmes) and the Aegean. The photographs in each section are preceded by text and maps printed on skilfully chosen coloured cartridge papers; the photogravure plates have been printed by the French firm of Braun et cie at Mulhouse. The artist's camera has been directed at architecture and sculpture, not people, and directed by a mind sensitive to poetry and archaeology: the result is sophisticated and subtle, evocative rather than informative, a memorable and most ambitious piece of book-making.

The second book is *Afrika vom Mittelmeer zum Aequator*, photographed by Emil Schulthess and published by Manesse Verlag, Conzett & Huber, of Zürich, at DM.58 (approximately £5 15s.). The book (to be followed by a second volume *From the Equator to the Cape of Good Hope*) originated in a photographic Expedition through Africa for *Du*; and contains, quite simply, what are probably the most superb topographical photographs (86 in black and white and 76 in

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72 Charlotte Street, London W.1

colour) that have ever been printed anywhere. The page size is 12½ in. × 9½ in. All the photographs are either full page or double page: some of the latter are folding pull-outs. The absence of small photographs and consequent 'layout' gives the book an enormous gain in simplicity and nobility.

The short text, describing the journey, and the captions, printed on separate pages from the pictures, are handled with impressive efficiency and absence of pretentiousness: everything is subordinated to the superb photographs. The reproduction of these confirm that Conzett & Huber lead the world in photogravure, particularly in colour. Here, one says, is Africa, in one's lap, people, animals and scenery. It is a breath-taking book. The restraint and skill that have gone into the typography and the binding design make it worth studying on those counts too. It is, at the moment, available only with the German text.

Papermaking

DARD HUNTER is the world's leading authority on papermaking by hand, and, at the age of seventy-five has just published his autobiography *My Life with Paper* (New York, Knopf, $5.00). His childhood and youth were not uneventful and at the age of eighteen he spent a year touring the U.S.A. as assistant to his brother, who was a professional conjurer. Later, he undertook a series of journeys to study papermaking, by the ancient hand methods, in Mexico, the South Seas, China, Korea, Japan, Sumatra, India, and elsewhere, the results of which were embodied in the series of monographs which made him famous. His autobiography is itself an extremely low-priced example of good American book-production, designed by Rudolph Ruzicka, set in Ruzicka's linotype 'Fairfield', and printed by the Kingsport Press Inc. in Tennessee.

Schwitters

ONE of the most lively examples of book design produced in England recently is *Kurt Schwitters in England*, by Stefan Themerson, published by the Gaberbocchus Press in London at 25s. Schwitters, who died in 1948, was one of the original Dadaists and a pioneer of *collage*.

The book is published in celloglassed paper boards, with a binding design of outrageous ingenuity. The inside is as unorthodox and ingenious as befits its subject, and the whole effect is most refreshing.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Sidney's Appearance. A Study in Elizabethan Portraiture: By Alexander C. Judson. Bloomington, Indiana, U.S.A.: Indiana University Press.

The International Law of Art, for lawyers, collectors and artists: By Barnett Hollander of the New York Bar. London: Bowes and Bowes Publishers Ltd. 63s. net.

BOOKS
and
THE BELGRAVE LIBRARY

In response to requests from readers, especially in some of the remoter parts of the world, any book reviewed on these pages, or shown under 'Books Received', can be obtained by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

Some Quaker Portraits Certain and Uncertain: By John Nickalls. London: Friends' Historical Society (Friends' House, Euston Road, N.W.1) jointly with Friends' Historical Association (Haverford, Pennsylvania, U.S.A). 3s. 6d. net. U.S.A. 75c.

The Nature of Experience: By Sir Russell Brain. **(University of Durham Riddell Memorial Lectures. Thirtieth Series).** London: Oxford University Press. 8s. 6d. net.

Georges Braque: By John Richardson. **The Penguin Modern Painters.** Harmondsworth, Middlesex: Penguin Books. 8s. 6d. net.

The Tate Gallery Report. 1957-58. London: H.M. Stationery Office. 4s. net.

The Colour of Heraldry: Foreword by J. P. Brooke-Little, M.A., F.H.S. Bluemantle Pursuivant of Arms. Chairman of The Heraldry Society. London: The Heraldry Society (East Knoyle, Wiltshire). 35s. net.

Antiquarian Horology and the Proceedings of the Antiquarian Horological Society. No. 9. Vol. 2. Ilbertson Collection. Commemorative Issue. Antiquarian Horological Society Ltd. 10s. 6d. (Copies may be obtained from the Society's Publishing Manager, Mr. N. L. Rabson, 36 Derwent Avenue, Kingston Vale, S.W.15, or from Mr. Malcolm Gardner, 12 Earnshaw Street, St. Giles, London, W.C.2).

The Museums Journal. Vol. 58. No. 10. London: The Museums Association (33 Fitzroy Street, Fitzroy Square, W.1). 4s. net.

National Gallery Catalogues. The Sixteenth-Century Venetian School: By Cecil Gould. London: Published by order of the Trustees of the National Gallery. 6s. net.

The Complete Etchings of Goya: With a Foreword by Aldous Huxley. London: Allan Wingate (Publishers) Ltd. £2 2s. net.

Old European Pewter: By A. J. G. Verster. London: Thames & Hudson. 35s. net.

Decorative Arts of the Italian Renaissance. 1400-1600. Catalogue with illustrations in colour and monochrome. Detroit, Michigan: The Detroit Institute of Arts.

The Philosophy of Art History: By Arnold Hauser. London: Routledge and Kegan Paul. 35s. net.

International Directory of Arts. 1958-1959. Editor: Dr. Helmut Rauschenbusch. Berlin: Internationales Kunst-Adressbuch (Dessauer Strasse 6-7, S.W. 61).

The Mosaics in the Church of St. Mark, Venice: Text by Pietro Toesca and Ferdinando Forlati. London: George Rainbird Ltd. £7 7s. net.

The Journals and Papers of Gerard Manley Hopkins: Edited by Humphry House. Completed by Graham Storey. London: Oxford University Press. 63s. net in U.K.

Ambrogio Lorenzetti. Volume I, Text. Volume II, Plates: By George Rowley. Princeton University Press. London: Oxford University Press. 160s. net for 2 volumes.

India and Modern Art: By W. G. Archer. London: George Allen & Unwin Ltd. 35s. net.

Heraldic Standards and other Ensigns: By Lt.-Col. Robert Gayre of Gayre and Nigg. Edinburgh: Oliver & Boyd. 35s. net.

The Leeds Art Calendar. Volume 12. No. 41. Autumn 1958. Leeds: (Office Address: E. M. Arnold, 12 Butterley Street). 2s. 6d. net.

The American Memorial Chapel in St. Paul's Cathedral: Introductory message by W. R. Matthews, Dean of St. Paul's. The Story of the Chapel by The Rt. Hon. The Lord Baillieu, K.B.E., C.M.G. London: Pitkin Pictorials. 2s. 6d. (or by post from The Registrar, St. Paul's, The Chapter House, St. Paul's Churchyard, E.C.4. for 3s. 3d. including postage).

Getting to Know Pictures: By Barbara Whelpton. London: George Newnes. 15s. net.

Giulo Romano. Volume I, Text. Volume II, Illustrations: By Frederick Hartt. Yale University Press. London: Oxford University Press. £10 net for the 2 volumes.

The Water-Colours of Sir Frank Brangwyn, R.A. 1867-1956: By Cyril G. E. Bunt. Leigh-on-Sea, Essex: F. Lewis, Publishers, Ltd. £8 8s. net.

T'ao Ya or Pottery Refinements. Being a translation with Notes and an Introduction: By Geoffrey R. Sayer. London: Routledge & Kegan Paul. £2 2s. net.

Round about the Galleries

Raoul Dufy

THE comprehensive exhibition of work by Raoul Dufy now running at Marlborough Fine Art in Old Bond Street is of phenomenal interest in the sense that Dufy is a natural primitive whose drawings and paintings can be compared with those of the cave artists, and he has won world-wide popularity in the most sophisticated and scientific of all ages. It is difficult to realise that Dufy was born as long ago as 1877: and save for a brief appearance in youth at the *École des Beaux Arts*, a course of study that obviously had no effect on his talent, he has remained true to his original gifts. First and foremost a gay colourist, Dufy is also a symbolist, reducing all nature to the simplest signs, building up a kaleidoscopic effect. No subject, whether it be a simple vase of flowers or a vast regatta or race-course scene crowded with people and incidents, is beyond his method of interpretation.

There is a certain *joie de vivre* about his work that is essentially infectious, but properly to enjoy it we must enter into his mood and intentions, and not ask for traditional drawing and disciplined colour. Unlike many moderns he is an artist who is intensely happy in his view of the world and communicates his pleasure to the spectator. What posterity will say about the immense position Dufy has won in the arts during the last fifty years, who knows? In looking at his *oeuvre* as a whole we can but accept it, happily enough, as the authentic expression of an enthusiastic and witty personality.

Lawrence: P.R.A.

LOOKING at the portrait of *Mrs. Littleton*, daughter of the Marquis Wellesley (Leger Galleries, 13 Old Bond Street), I was immediately reminded of one of the artist's best works: *Lady Blessington* (Wallace Collection). Both appeared at the Royal Academy in 1822 and were painted about that time. In spite of continuous success, which began before Lawrence was twenty, the artist came under critical fire in his day, throughout the nineteenth century and particularly since. To praise Lawrence among some of the art councillors and abstract boys is to be regarded as not quite 'all there'. I still maintain that it is a valuable experience to enjoy and appreciate Lawrence's work. His handling of paint is marvellous, and his sense of feminine beauty is unsurpassed at its best, if too sentimental at its worst; while the artist's delineation of character in certain masculine portraits is very acute.

Benjamin Robert Haydon, the artist's contemporary, said that 'Lawrence suited the age and the age suited Lawrence'. If this was meant in a derogatory manner, and it probably was, for the age did not suit poor Haydon, it is not without a back-handed compliment to Lawrence. A fashionable portrait artist cannot avoid expressing humanity according to its contemporary appearance. The Regency world imposed its conditions on Lawrence, just as the eighteenth century imposed them on Reynolds and Gainsborough. To expect these artists to paint as Rembrandt or Holbein did earlier is to ask for the impossible.

Let us be grateful that Lawrence interpreted a whole epoch; and if we want to know what the Regency looked like facially, how it posed, and what it wore we can do no better than study this artist in his vast output. The lovely Mrs. Littleton, Lady Blessington, Elizabeth Lady Wallscourt, Princess Lieven, Lady Georgiana Agar-Ellis can still bewitch us. Great portraits? Well, they are great enough. Psychological? Well, they look as if they were very like the sitters in their best moods. No fashionable portrait painter can do more.

Early Romney

WILLIAM T. WHITLEY in his indispensable book *Artists and Their Friends in England* (1700-1799) informs us that Garrick 'loved portraits of himself in any medium', but Hogarth's delightful picture of the actor and his wife (Royal Collection, Windsor) failed to please him. Nor did Garrick like one of Romney's best early portraits, that of Richard Cumberland. These three eighteenth-century personalities have come into the news of late in connection with Romney's *Portrait Group of the Leigh Family* (Leggatt Brothers, 30 St. James's Street). Garrick's remark when he saw the picture at Romney's studio, 'this worthy gentleman in the scarlet waistcoat is, doubtless, a very excellent subject, to the state, I mean, if all these are his children—but not for your art, Mr. Romney, if you mean to pursue it with the success which I hope will attend you'. Romney was thirty-four when the *Leigh Family* was exhibited at the Free Society in 1768, the year, incidentally, when the Royal Academy opened with its first exhibition.

Looking at the painting today, one fails to see what prompted Garrick's patronising impertinence, an impertinence all too easily applied by persons in any period ignorant of painting. Romney appears to have taken the remark with docile diffidence and turned the picture to the wall. As a matter of aesthetic fact the painting is an extremely accomplished realisation of a difficult subject. The grouping of many figures, light and shade and fine colours are all admirably juxtaposed. Garrick, who, in his own profession, could imagine and express every human act and emotion obviously could not appreciate the trouble and skill imperative in this exacting commission.

It is possible that Richard Cumberland who, in his *Memoirs*, preserves Garrick's remark, overdid his praise of the rising young artist. Romney had been in London only six years when the *Leigh Family* was painted. It was not long, however, before society was at his feet, or rather on his step ringing his bell continuously in Cavendish Square. I particularly commend all the eight faces in this large picture. They show a careful drawing and handling of pigment not always discernible in later and more facile groups. Indeed, Romney, with hopes of success, was trying hard, and in spite of Garrick's untimely wit, had made a good picture.

The Kaplan Galleries

A SCINTILLATING show of modern pictures recently inaugurated the new policy at the Kaplan Galleries (6 Duke Street, St. James's), the rooms there having been tastefully redecorated the better to display works by famous Impressionists and later artists using the contemporary idiom.

What struck me immediately on entering the exhibition was the comprehensive judgment of the directors, resulting in so attractive a versatility of styles. The little *River View* by Boudin charmingly expresses the genius for natural effect that has placed this artist in the top flight of French painters. A Gustave Loiseau, *Falaise à Étretat*, with its luminous yellows and blues, albeit reminiscent of Monet, is a picture that would be a permanent joy in any room. *Flowers in a Vase*, by Roger Limouse, similarly convinces one in its harmony of colour applied with vigorous but none the less subtle appreciation of the subject. Truphemus, a French artist as yet little known to the English public, is represented by three works: *Landscape with Bridge, River and Buildings* and *Place Belcour, Lyon*. His personal style in handling the bright sunlight of the south of France where he lives gives an impelling and pleasing interest. *The Wedding*, by Mané Katz, Christian Caillard's *The Moroccan Girl*, and *Still Life-Pheasant*, R. Guerrier's powerfully decorative still-life of a blue lobster, bird and fruit, Bernard Buffet's *Fleurs, Fond Blanc* are other notable exhibits. There are also drawings by Cézanne and Picasso and a watercolour landscape by Raoul Dufy.

Master Watercolourist

AS a landscape watercolourist Sir William Russell Flint yields to none in the proud and honourable English School devoted to this medium. As a figure-draughtsman he is superior to most, not only for great knowledge of the figure but in his power of presentation with a Hellenic sense of beauty and idealism.

This power, of course, has been acquired by serious and continuous study ever since he was a young man. I do not doubt that Sir William's figure work will stand with the best eighteenth-century masters of this delightful but very difficult art. A series of watercolours at the Frost and Reed Galleries in Bond Street, includes works from various periods, conspicuously a lovely standing nude entitled, *Dryad, Campden Hill*, a group called *Embarrassed Statuettes*, Venetian and other subjects.

Claude Lorrain

THE number of foreign artists working in Rome during the first half of the seventeenth-century and since proves the allure of the eternal city. If this allure fluctuated throughout the ages it never ceased to inspire the enquiring and creative mind. Of several great painters who found Rome so irresistible that they made it their permanent domicile, Claude Lorrain is the most prominent. The least fragment of his genius as an artist is instinct with profound feeling for and understanding of the neighbourhood's antiquities and place in the tradition of humanity and art; and his influence on landscape painters since his day, notably Richard Wilson, has been a fruitful one.

The picture *Sunset and Ships* (Wildenstein Galleries, 147 New Bond Street) here illustrated is, as it were, a key-piece in the development of Claude's interest for light and air, ruins and ships in a setting which, though imaginary, suggests the immemorial Italian scene. As Mr. Denis Mahon and Mr. Denys Sutton point out in their excellent catalogue to the 1955 summer exhibition of the works of *Artists in Seventeenth Century Rome* (see *The Connoisseur* June (A.D.F.) 1955), the picture shows traces of the influence of Paulus Brill, Elsheimer and Agostino Tassi. These are, of course, minor notes in a Claude of major importance. *Sunset and Ships* dates from 1635-9, and may be compared with the famous *Seaport* by Claude, signed and dated 1637, in the Duke of Northumberland's Collection.

Diaz: Figure Painter

WE are inclined to think of the Barbizon painters as exclusively landscape men, but most of them were also good figure artists, and one, Millet, among the finest during the nineteenth-century. Diaz, for instance, whose landscapes have been much in evidence again lately, could paint the figure with a romantic enthusiasm, and in this respect was probably influenced by Delacroix, who was about ten years older, and whom he met in Paris. Certainly, the cold classical School of David and Ingres was coming to an end (although it was echoed right down the century), when Diaz in 1849 painted the picture, *Diane Chasseresse* (G. M. Lotinga Galleries, 57 New Bond Street). More decorative than realistic, full of light and movement, it shows how skilful Diaz could be in grouping figures within a limited space.

Another Diaz figure subject at the Lotinga Galleries is *La Favorite du Sultan*, a pre-Barbizon effort, probably done when the artist was living in Paris, frequented the theatre and delighted in costume pieces with an oriental mood.

Minor Masters

QUITE a few minor artists, so-called, have on occasions done works that do not lose their authority in the company of even the greatest painters. The little exhibition under the title of 'Minor English Masters' at the Pulitzer Gallery (5 Kensington High Street, London) contains 51 examples of watercolours and oils mostly by artists working between the eighteenth and nineteenth centuries. If there are a few great names among them, the majority are little-known, but no collection would be complete without at least one example.

Stubbs and Marshall

AS between Ben Marshall and George Stubbs loyalties are equally divided. Stubbs was the greater painter of animals, but Marshall was more sensitive to atmospheric effect and general design. In the characterisation of figures there is not much difference as to merit. The figures in Marshall's *Weston Family* are as admirably painted as any in Stubb's groups.

Ben Marshall, like Sir Alfred Munnings, loved Newmarket, and the story goes that when he was about to move there from London a friend said, 'That is a barren place for the fine arts'; to which Marshall replied, 'The second animal in creation is a fine horse; and at Newmarket I can study him in the greatest grandeur'. In point of fact Newmarket has played a very important part in English art, and our whole School of sporting painters was derived, as might be expected, from this charming local.

Marshall, born in Leicestershire in 1767, was fortunate in beginning his career at a time when English painting was firmly established. The Royal Academy, founded in 1767 the year of the artist's birth, had concentrated the best national talent; and if sporting artists were not regarded with the same veneration as the great face-painters they did benefit from prevailing aristocratic patronage. By the end of the century Marshall was well-known and successful materially, thanks to royal and other commissions. In 1800 he painted one of the finest ever sporting groups, *Francis Dukinfield Astley*, with servants and harriers against an impressive panoramic landscape.

The artist must have been a brave and convivial personality, and his spirit survived more than his fair share of troubles. A serious coach accident so injured him that it impaired his power to paint, whereupon he took up the pen and became a sporting journalist, writing vivid and amusing accounts of meets for *The Sporting Magazine*. These make good reading even today. The tragic death of his daughter in 1834, when her dress caught fire in the very room where her father was sitting, was the cruellest imaginable blow of fate, and hastened the artist's own end for he died a few months afterwards.

Two good Ben Marshalls of a hunter, painted in 1800, and a brown racehorse with stable-boys may be seen at the Ackermann Galleries (3 Old Bond Street). They prove how effective the artist was in placing animal and human figures in landscape settings.

Camille Pissarro, 1874

RECALLING the early history of the French Impressionist Movement, one looks at Camille Pissarro's *Le Chemin de l'Hermitage, Pontoise*, on exhibition at the Newman Galleries, (43a Duke Street, London, S.W.1) with something more than the usual pleasure in regarding a fine impressionist effort. It is signed and dated 1874, and it was in this very year that thirty artists including Pissarro, Monet and Degas, formed themselves into the *Société Anonyme des Artistes Peintres, Sculpteurs et Graveurs* by way of protest against continuous rejection by the Salon jury. They were not to remain anonymous for long.

Pissarro was then 44, and the picture at Newman's, a subtle harmony of greens painted direct from nature, is a mature work, though the artist's style modified with the years. He died in 1903. Studying it today, it is impossible to conceive why such a style excited the derision not to say hostility of the reigning pundits of art. It could not have been due to its colour. Was it because of its apparently sketchy manner? The picture's truth to natural effect is paramount, and I do not doubt that Constable would have admired it because of this truth.

Le Chemin de l'Hermitage, Pontoise is on canvas (18¼ × 15 in.) and is signed and dated lower right, *Pissarro* 74. It is recorded in *Camille Pissarro* (Vol. I) by Ludovic-Rudo Pissarro and Lionello Venturi (1939). It has been in a number of important collections.

Also at the Newman Galleries is a series of little watercolours of Oxford Colleges dating from the 1870's. They awaken a nostalgic feeling in the heart of any devotee of 'that sweet City with her dreaming spires'. George Pyne was the artist, son of that versatile and convivial foundation of the Old Watercolour Society, William Henry Pyne. Another link with the early watercolourists is that George Pyne married the eccentric John Varley's daughter Esther. Roget is somewhat cold and distant about George Pyne's work, but these modest little records of Oxford have much pleasing skill and sentiment, deriving from the old topographical manner.

Bank Sculptures

THE big banks hold appropriately to the best architectural tradition, and many of their buildings erected in Great Britain between the wars and since 1939-45 have admirable taste. Nor do the banks forget the essential value of decorative sculpture. In this connection, I was much impressed by Mr. Gilbert Ledward's frieze of African figures for the new building for Barclay's Bank D.C.O. in the City of London. I hear there are well over 1000 Barclay's branches in Africa. Mr. Ledward, who was the first artist to win the then newly founded British Rome Scholarship, and is well-known for his fine Guards Memorial and other monuments, made an extensive tour of Africa to do drawings and collect other information to assist him in this work. It is curious that the Masai have none of the primitive appearance of the aboriginal native, but with fine features and splendid forms are reminiscent of Assyrian warriors. The frieze will take its place on the elevation of the new building to be completed by the end of 1959.

IN THE GALLERIES

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1. Ben Marshall. 'Racehorse with Trainer and Stable Lad', 50 × 40 in. Arthur Ackermann & Son, 3 Old Bond Street, London. 2. Claude Lorrain. 'Sunset and Ships', 29 × 39 in. Wildenstein Galleries, 147 New Bond Street, London. 3. Raoul Dufy. 'Trouville', 23 × 28 in. Now on exhibition at Marlborough Fine Art, 18 Old Bond Street, London. 4. Diaz. 'La Petite Fille au Chien', panel, $10\frac{3}{4}$ × $6\frac{1}{2}$ in. Lotinga Gallery, 57 New Bond Street, London. 5. Sir Thomas Lawrence, P.R.A. 'Mrs. Littleton', $38\frac{1}{2}$ × $34\frac{1}{2}$ in. Leger Galleries, 13 Old Bond Street, London. 6. George Romney. 'Portrait Group of the Leigh Family', 72 × 79 in. Leggatt Brothers, 30 St. James's Street, London.

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A Question of Names

BY RALPH EDWARDS

IN recent years intensive researches have been carried on into the history of English furniture. A number of legends and misconceptions have been dispelled and the results of these researches, embodied in a considerable literature, may now be supposed to approach finality. The time, therefore, has perhaps come to revise, in the light of fuller information, the traditional descriptive terminology generally applied outside academic circles to the furniture of the second half of the eighteenth century. Auction catalogues and trade advertisements have for long made us familiar with a 'Chippendale', 'Hepplewhite' or 'Sheraton' this, that or the other: whatever the object may be. These are still the qualifying terms adopted as descriptions of examples which, while they may well be of the period, often bear but a remote resemblance to designs in Chippendale's *Director* (1st Edit., 1754), Hepplewhite's *Guide* (1788) or Sheraton's *Drawing Book* (1791-4). And even if the resemblance is close, such descriptions ought to be understood in a stylistic sense and not as indicating the personal responsibility of the designers whose names are invoked.

Thomas Chippendale, having published the first comprehensive catalogue of domestic furniture to be produced in England—or for that matter in Europe—has not only given his name to a style, but attained a positive apotheosis, and was formerly held responsible for all the finest furniture in the rococo, Gothic and Chinese styles. Until quite lately his reputation has completely overshadowed those of his contemporary rivals, of whom one at least, William Vile, was as an exponent of rococo distinctly Chippendale's superior. There can no longer be any excuse for such misconceptions. Attributions to Chippendale are entirely reliable only when the furniture exists with the bills for making it, as at Harewood House or Nostell Priory; though others can be made with varying degrees of probability. Clearly, there is a very strong case when furniture, obviously the work of a master craftsman, is found in a house of which the contemporary owner was a subscriber to Chippendale's book. Elsewhere correspondence with a designer affords a presumption at most, because the *Director* was 'a comprehensive pattern book available to any cabinet-maker who cared to subscribe'—and a considerable number did. All the same, it is very unlikely that a fashionable maker would have pilfered one of the designs without substantial modifications.

With firm attributions based on the two first categories, furniture in what may be called 'the Chippendale Canon', though added to appreciably in the last decade, is still limited to rather less than a score of houses; the contents of some of which have been dispersed. Chippendale, then, was responsible for no more than a small fraction of the finest furniture of his age and but for a relatively small part even of that in the neo-classic style, in which towards the end of his life he so excelled that his best work is a veritable triumph of the cabinet-maker's art and fully equal in design and technique to the achievements of the great contemporary French ébénistes.

Thirty years since, the name of William Vile was entirely unknown; though he made some furniture of superb quality for George II and Queen Charlotte early in the reign, while the origin of a few other pieces of comparable distinction has been established by the discovery of his bills. On his rococo pieces he practised a style of lavish enrichment reminiscent in some instances (e.g., a carved and gilt cupboard at Longford Castle) of the decoration of Paul de Lamerie silver plate, while among his favourite motifs are elaborately carved ovals clasped at intervals with acanthus. This characteristic of his *oeuvre* has lately been held to warrant numerous attributions for which the evidence is quite inadequate: there is no reason to suppose that he had a monopoly of this particular motif; which indeed in a simpler form is a fairly familiar item in the baroque-rococo repertory of ornament. We are well on the way to the use of this eminent cabinet-maker's name as a generic description. Nor is he the only maker to be thus exalted: if a fine example of neo-classic marquetry furniture will not pass as 'Chippendale', peradventure it may pass as by Vile's partner, John Cobb, such attributions being made on the score of details of ornament on some half-dozen authenticated pieces—resemblance, which if they are to carry conviction, need to be exceedingly close.

As for Hepplewhite and Sheraton, the only justification for the use of their names in connection with the mahogany, satinwood and painted furniture of the late eighteenth century is that they provide convenient labels. How far George Hepplewhite was personally responsible for the plates in the *Guide*, published two years after his death, remains conjectural. That pattern-book, 'blending the useful with the agreeable' and 'designedly' following 'the prevailing taste', represents the neo-classic style of the end of the century adapted to furniture design. But of the activities of Hepplewhite's firm, and what may have been its contemporary reputation, nothing whatever is known, and not a single piece of furniture can now be ascribed to it. Sheraton is a more important figure as a designer, and his *Drawing Book* is much the most ambitious and comprehensive of late eighteenth-century publications of the kind. Though the draughtsmanship is of a high order and the designs as a whole witness to their author's instinctive feeling for style, hints here and there in the introduction and notes suggest that many of them were probably drawn from the work of other cabinet-makers. Sheraton's trade card announces that he 'teaches perspective, architecture and ornaments, makes designs for cabinet-makers, sells all kinds of drawing-books', and while living in 'painfully humble circumstances', he occupied premises described as 'half shop, half dwelling house'. There are pieces of furniture which closely correspond with Sheraton's published designs, but that does not warrant the inference that he made them. He worked for many years as a 'journey-man cabinet-maker', and there is no evidence that he ever possessed a workshop of his own.

Though the facts here briefly summarised are familiar to serious students of the subject, they have failed to affect the conventional terminology, which persists from a time before they were fully established. It would surely be preferable to substitute for the current descriptions 'Style of' Chippendale, Hepplewhite or Sheraton, as the case may be, in the interest of accuracy and to avoid misunderstanding; and even so only to invoke the names of this celebrated trio when the resemblance is sufficiently close to one of their designs. Cataloguing of other works of art and craftsmanship has lately become so commendably accurate that it is reasonable to expect descriptions of furniture to be brought into line. No reputable dealer or auctioneer would refer to a 'Kaendler porcelain group' unless they meant to convey that the

(Above). Carved mahogany organ case, c. 1760. Only the case survives and the keyboard is of later date. (Victoria and Albert Museum). (Right). Plate No. CV from Thomas Chippendale's 'The Gentleman and Cabinet-Maker's Director' 3rd Edit. 1762.

group was actually modelled by Johann Joachim Kaendler. When a sale catalogue enters a daub of a conversation piece as 'Hogarth', picture collectors know just what it means, and that it would read 'William Hogarth' if it were intended to be taken seriously. A 'Chippendale commode', if of respectable quality, is a much more ambiguous description: in the vast majority of cases it should be interpreted to mean 'style of Chippendale', in a generic or vague general sense.

The Victoria and Albert, which contains the National Collection of furniture, and the great provincial museums are immune from criticism in this respect. Visitors to these museums can put the matter to the test: however rich the collection, they will look in vain for such an object as a 'Chippendale commode'; though they might find one stated to be by Thomas Chippendale—a commode or anything else attributed to Sheraton they will never find. The authors of trade catalogues or pattern-books (why have we no such publications, collective or individual, to represent modern productions?) were far indeed from being the only makers or designers of fine furniture in the Georgian era, and the names of the few who did undertake this form of advertising should, on any rational basis, be used much more sparingly. Their reputations having already undergone a drastic reassessment, which has enabled them to be seen in juster relation to their contemporaries, at least by those familiar with the facts, that process is likely to be carried still further when a large and representative selection of the original drawings for furniture designs at the Victoria and Albert—a long-awaited and important publication—at last appears.

1. Sold by Lord Poltimore, an important diamond tiara. £5,000 (Sotheby's). 2. German or Flemish backgammon and chessboard, with amber and verre églomisé panels, dated 1606 (Christie's). 3. Oval tea-kettle, stand and lamp, from a tea and coffee service by John Emes, 1805 and 1806. The teapot in this service is inscribed 'The Gift of Her Royal Highness the Duchess of Sussex'. £500 (Christie's).

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International Saleroom

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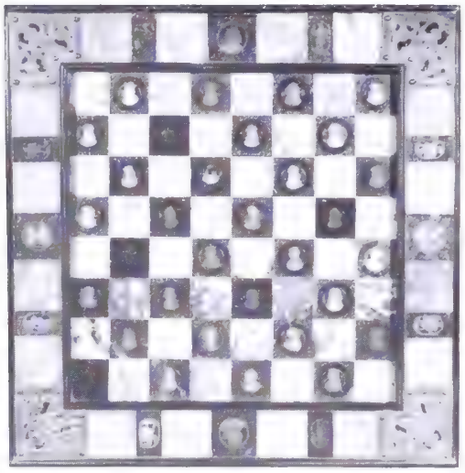

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4. Miniature, 355 × 250 mm., from an album of Mughal Miniatures presented to Clive of India by Shuja' ud-Daula of Oudh: Mughal (Lucknow), c. 1765. £1,900 (Sotheby's).

5. A fine English eighteenth-century harpsichord, inscribed above the upper keyboard 'Jacobus Kirckman fecit Londini 1758': 7 ft. 8 in. long, 3 ft. 1 in. wide. £870 (Sotheby's).

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6. A Swedish gold and enamel box, by P. J. Ljungstedt, Stockholm, 1779 (Christie's). 7. Henri Harpignies. 'The Edge of a Wood', signed, 21 × 15 in. £1,800 (Christie's). 8. One of a set of painted and gilt armchairs, originally made in the late eighteenth century for the front drawing room of 44 Berkeley Square, London, begun by William Kent in 1742. £1,100 (Sotheby's). 9. 'A Brittany Cottage', by Childe Hassam, 21½ × 18 in. Sold (Parke-Bernet, New York) for 8,750 dollars (£3,125) to Mr. Stephen P. Mugar, a Massachusetts private collector. Previous highest price for a Childe Hassam: 4,250 dollars.

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International Saleroom

10. Formerly in the Edward T. Stotesbury Collection: 'Captain Stables', by George Romney, 50 × 40 in., painted in 1777. Dollars 7,250 (£2,589) (Parke-Bernet). 11. Repoussé, parcel-gilt and enamel pokal, by Jacob Schenauer, Augsburg, 1608. Dollars 2,100 (£750) (Parke-Bernet).

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Forthcoming Sales

CHRISTIE'S. Three Louis XV tables in an important sale of French furniture on March 19: (l. to r.) $23\frac{3}{4}$ in. wide stamped L. Boudin JME in three places; $33\frac{3}{4}$ in. wide, by J-F Oeben; 35 in. wide table à liseuse, attributed to R.V.L.C. Sent for sale by Mr. James Christie.

SOTHEBY'S (below, l. and r.). Selling March 17: Rare $8\frac{3}{4}$ in. wide Imperial Ju Yao narcissus bowl, Sung Dynasty (world total of these pieces is about 30, most of them either in the Chinese Imperial Collection or at the David Foundation); rare French sixteenth-century maiolica dish, dated 1582, inscribed 'lèon'.

PAUL BRANDT, Amsterdam. On March 17, at Rokin 112, from the collection of the late Dr. Max Friedländer; 70 Dutch watercolours and drawings from the collection of the late H. E. ten Cate, Almelo; and Old Master drawings from the 'Steengracht-Schimmelpenninck van der Oye van Duivenvoorde' Collection: 'St. George and the Dragon', panel 85 × 20 cm. by Vitale da Bologna (exhibited Mostra della Pittura Bolognese del Trecento, Bologna Pinacoteca Nazionale, 1950, No. 9) from the Friedländer Collection; 'Landscape near Beauvais', black chalk drawing on blue paper 35.9 × 23.4 cm., by François Boucher, from the Steengracht-Schimmelpenninck Collection.

AMERICAN SECTION

Poussin in America

BY MALCOLM VAUGHAN

AMONG leading modern artists there long has been an undercurrent of respect for Poussin's classical repose. In the violent moment of the Second World War, when Paris was being liberated, Picasso sat through tense hours transcribing a Poussin composition. Degas and Renoir in their youth copied pictures by Poussin; Pissarro studied him. The titan of the moderns, Cézanne, declared his aim was to 'paint Poussin over again after nature'. Indeed, the classical style is a polestar of painting. The world moves toward it periodically, and could be swinging in that direction now.

In the recent remarkable Toledo-Minneapolis loan exhibition, almost the entire range of Poussin's art from youth to old age was adequately represented: youthful lyrics, classical history painting, allegory, mythology, Bible illustrations, and the new art then in its infancy, landscape. The foremost authorities on the artist wrote forewords to the admirable catalogue: Sir Anthony Blunt, Director of the Courtauld Institute, London, and Walter Friedlaender, Professor, Institute of Fine Arts, New York University. Dr. Friedlaender reviewed 'the aloof, intellectual quality, the rationalism of Poussin's painting . . . the master's demand that they be not only seen but understood'. Sir Anthony interpreted the pictures one by one, and pointed out that 'never before have so many important works by Poussin been brought together for a temporary exhibition'. All the pictures came from American collections. Of the thirty-five Poussin paintings owned in the United States and Canada, seventeen were on view. The others, by reason of fragile condition or legal provisos in deeds of gift to institutions, could not be borrowed.

What struck many visitors to the show—scholars, artists, and laymen alike—was that Poussin's classical standards offer not an escape from reality but a vigorous philosophy, an intellectual achievement. Poussin himself was a self-made man, and it much interested Americans to note that a poor, uneducated, lonely youth, born of 'brutal, ignorant folk', as he himself said, could pull himself up by his own bootstraps to such lofty heights. Until he was twenty, Poussin was a hireling to other painters, and could do little but struggle for his daily bread. In his twenties he began to read the Greek biographer, Plutarch, and henceforth was dazzled by the heroic world of ancient history; he read Virgil and Ovid and entered the idyllic world of Roman poetry. For ten years he strove to get to Italy, where he might breathe the golden air of the past and study from the antique. Arrived in Rome at thirty, he began at once to pore over fragments of classical sculpture that had been dug up, and remnants of faded but still monumental Roman frescoes.

They set the style he was to develop in the rest of his career: the balanced composition, the sculpturesque forms, the movement in repose, the rich though sober colours, the disciplined eloquence, the monumental grandeur which are his characteristics. The late art critic at Princeton, Frank Mather, used to say that in Poussin's paintings it is as if a French peasant is talking in the language of the classical past, yet that in seeking to recreate Parnassus he helped evolve 'what is finest and noblest in the emergent culture of France under Louis XIV'.

All this was clearly evident in the Toledo-Minneapolis exhibition. In the earliest of the pictures on view, *The Death of Germanicus* (No. 1), painted when he was thirty-three, it is plain how deeply he has already comprehended the heroic glory of the Roman Empire and also grasped the style of classical art. It is, of course, the late Hellenistic style, the 'baroque Greek', and Poussin

1. 'Death of Germanicus' (1627). Canvas, 58¼ × 77⅜ in. Heroic classical grandeur, which was to become Poussin's 'signature', first appeared in this 'Germanicus'. This heroic grandeur influenced David, Delacroix, Ingres, and all the neo-classical painting of nineteenth-century France. The Minneapolis Institute of Arts.

sees it through the Venetian renaissance eyes of Titian. Yet it was the closest that any Frenchman yet had come to antique art. Titian and the still more grandiose Venetian, Veronese, again was visible in Poussin's youthful *Moses Sweetening the Waters of Marah*. And again in the allegories based on Ovid's love stories which Poussin now began to paint. Trees or a screen of branches against the sky, gleaming white bodies against a flush of herbage, cupids frolicking in boscage, and often in clouds: the aim is classical, the spirit French, but the features are borrowed from Titian.

As the years advanced, Poussin made his borrowings his own. His painted figures continue to resemble bas-reliefs but he now combines these sculpture effects with much direct observation of nature. His sentiment now takes on logic and a delicacy born of seventeenth-century French thought. His is a masculine delicacy, more forceful than Racine. His systematic logic reminds us of Descartes. It is these works of mathematical grace, painted in his forties, which have caused some critics across the centuries to rank Poussin next to Raphael.

Approaching fifty, Poussin determined upon more intellectual discipline than he had yet accomplished. He wanted a fuller control of his genius. It was then that he launched into the new art of landscape painting and developed those beautiful space compositions,

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2. 'Mars and Venus' (1627-28). Canvas, 62 × 74$\frac{3}{4}$ in. Poussin in youth delighted in Ovid's love stories and often chose them for his subjects. This interpretation of Mars and Venus is one of the earliest. Formerly in the Viscounts Scarsdale Collection. Toledo Museum of Art.

3. 'Venus, Adonis and Putti' (1624-30). Canvas, 39$\frac{1}{4}$ × 29$\frac{3}{8}$ in. A combination of allegory and sensuous treatment: Venus and Adonis asleep in a field while cupids chase and catch a hare. Rhode Island School of Design.

4. 'Midas bathing in the River Pactolus' (1630). Canvas, 37$\frac{1}{2}$ × 27$\frac{1}{2}$ in. Originally owned in Rome by Cardinal Massimi and dating from 1630, it was for many years in the collection of the Earl of Shaftesbury. In 1871 it became the first Poussin to enter an American museum. Metropolitan Museum.

5. 'Mars and Venus' (1630-35). Canvas, 61 × 84 in. An almost literal translation into paint of Ovid's description of the meeting of Mars and the goddess of love. This picture, painted 1630-35, was long in the family of the Harcourts. Museum of Fine Arts, Boston.

6. 'Selene and Endymion' (c. 1635). Canvas, 48 × 66$\frac{1}{2}$ in. Sir Anthony Blunt considers this to be the most poetical of Poussin's intimate, romantic pictures. Detroit Institute of Arts.

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7. 'Venus bringing Arms to Aeneas' (1635-37). Canvas, 42 × 52½ in. Also dating from Poussin's Roman period is this mythological picture of Venus bringing to her son, Aeneas, the arms forged for him by Vulcan. Art Gallery of Toronto.

8. 'Flight into Egypt' (c. 1638). Canvas, 52 × 38¾ in. Long in the collection of the Prince of Liechtenstein, this unusual conception of the flight into Egypt, painted in 1638, is richly coloured in Poussin's jewel-like hues. Cleveland Museum of Art.

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9. 'Triumph of Bacchus' (1638-40). Canvas, $50\frac{1}{2} \times 59\frac{1}{2}$ in. One of the famous bacchanals painted by Poussin for Cardinal Richelieu. The design, treated as a frieze-like arrangemen bespeaks the intellectual distinction which is increasingly marked in Poussin's work after middle age. William Rockhill Nelson Gallery of Art, Kansas City.

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10. 'Holy Family' (1641). Canvas, $27 \times 17\frac{1}{2}$ in. Occasionally, after middle age, emotion breaks through the artist's intellectual discipline, as we see in this vividly tender picture o the Holy Family painted when he was 47. Detroit Institute of Arts.

11. 'The Crucifixion' (1645-46). Canvas, 59×87 in. This Crucifixion reminds us of the clarity of Mantegna. It presents an almost perfect space composition and, in consequence, achieves 'a calmness and solemnity rarely equalled in the art of painting'. Wadsworth Atheneum, Hartford.

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12. 'Landscape with Woman Bathing' (1650). Canvas, 45×69 in. The allegory in this picture—a man peering at a woman washing her feet—has been lost. The radiantly clear observation of nature ranks Poussin as a great pioneer of naturalistic painting. National Gallery of Canada, Ottawa.

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13. 'Baptism of Christ' (1648). Canvas, $37\frac{7}{8} \times 53\frac{3}{8}$ in. Although the figures are statuesque, the depth of feeling recalls the emotional intensity of Van Eyck and the Flemish primitive. J. G. Johnson Collection, Philadelphia.

14. 'St. John on Patmos' (1645-50). Canvas, $40 \times 53\frac{1}{2}$ in. Another example of superb space composition in landscape and one of Poussin's earliest landscapes. Such landscapes inspired Constable, and later led Cézanne to say 'Let us do Poussin over again from nature'. Art Institute of Chicago.

15. 'Birth of Bacchus' (c. 1657). Canvas, $48\frac{5}{16} \times 70\frac{1}{2}$ in. Dr. Friedlaender considers this painting 'the highpoint of Poussin's lyrical old age', and says that it seems hard to believe that the poet who painted the early mythologies also created this sublime work. Fogg Museum of Art.

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16. 'Achilles on Skyros' (1656). Canvas, $38\frac{1}{2} \times 51\frac{1}{2}$ in. The beautiful solemnity of style, the *maniera magnifica* which Poussin achieved, often lends to the figures in his late pictures a philosophical detachment from the world. Virginia Museum of Fine Arts.

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the geometry of fields and woods and hills, which enchanted Cézanne, and are today respected by every artist worthy of the name. Along with this unprecedented progress in landscape, Poussin determined to improve his figure work: indeed, to combine all the sundry elements of composition into powerful patterns in depth. The pictures he produced after he reached sixty are monuments to the technique of painting. In them intense emotion is tranquilized. Over them hangs an air of noble grandeur. The mood, as we see in the *Birth of Bacchus* (No. 15) is of elegiac poetry. The seventeenth is a great century in the history of painting. Among Poussin's contemporaries were Velazquez, master of observation; Rembrandt, who showed us the souls of men; and Claude Lorrain, the first artist to capture fleeting colours, the passing moment. Nicolas Poussin stands equal to them, with his reassertion of classical rules—rules which were to inspire David, Delacroix, Ingres, and the whole of nineteenth-century French classical painting.

The Connoisseur in America

BY MALCOLM VAUGHAN

LESS than a hundred years ago, an American professor of Greek, Charles Eliot Norton, wrote to his friend, Thomas Carlyle, that he was opening at Harvard the first class in art appreciation ever held in the United States. Norton gave Carlyle his reason for doing so: 'to quicken, as far as may be, in the youth of a land barren of memorials of former times, a sense of connection with the past and of gratitude for the efforts and labours of other races and former generations'.

Today the United States abounds in memorials of art from other centuries and every part of the world. Happily, Norton's university is still alert 'to quicken . . . in youth . . . a sense of connection with the past'. Harvard's latest essay in art education is a type of exhibition all too rare: an attempt to present a number of objects in such a way as to light a moment in history. The exhibition presents a number of Persian objects, each shedding its ray on the significance of a Persian national epic, the Shahnama, or Book of Kings, an ancient narrative turned into verse in the eleventh century. The epic, a stirring romantic approach to war, adventure, and kingship is to Persians what Homer is to the classicist West: a corpus of reference up to the present day.

The Book of Kings itself is the central exhibit. This poem in sixty thousand couplets by Firdawsi, was begun under the patronage of the Sultan Mahmud and finished in A.D. 1010. On display around it—to help kindle in students a sense of the literary and emotional content of the epic—are Persian banners, armour, bronzes, potteries, and illuminated miniatures. Reproduced below is one of the illuminations: *Rustam Slays a Dragon*, a late eighteenth-century illustration of one of the episodes in the age-old epic.

Persian late eighteenth-century illuminated miniature 'Rustam Slays a Dragon'. An exhibit in the Persian Book of Kings exhibition at Harvard University. See first story above.

Worcester buys a Rembrandt

REMBRANDT, the great Dutch master, painted some six hundred pictures in his lifetime (1606-1669). Most of these paintings are now in museums. Of the examples still in private hands, the majority may never reach the market again, many of them being already destined to public ownership. The demand for Rembrandts is so great, however, that occasionally a museum decides to dispose of a work by this artist.

If you wonder what these venders buy that is 'half so precious as the things they sell', the answer can be reasonable. An example is the Rembrandt here reproduced: *Saint Bartholomew*. It has just been acquired by the Worcester (Mass.) Art Museum. The picture comes from Dumbarton Oaks, originally the Washington, D. C., home of Ambassador and Mrs. Robert Woods Bliss, who gave the house and all its splendid furnishings as a research library and museum of Byzantine and Early Christian art. The furnishings include fine tapestries, furniture, decorative art objects, bibelots, and a number of costly paintings. The funds received from the Rembrandt sale will be used by Dumbarton Oaks for purposes closer to the aims of the institution. Since a research centre never has money enough to achieve all it wants, one wonders what will happen across the years to the other treasures the Blisses gathered in their house.

The Rembrandt picture—a bust-length portrait of the model (probably Rembrandt's father) as Saint Bartholomew—is painted on panel $24\frac{7}{8}$ in. × $18\frac{3}{4}$ in. It is a powerful early work, discovered in Paris forty years ago, and first published by Dr. Jakob Rosenberg. It was painted about 1631, when Rembrandt was 25 and had but recently left his native Leyden to make his way as a portraitist in Amsterdam. The influence of Caravaggio is evident in the lighting—a spot-lighted head in strong contrast to a 'back-ground of soft pervasive darkness'. The colouring, the warm, ruddy tones of the face suggest that young Rembrandt had been studying Rubens. The new director of the Worcester Art Museum, Daniel Cotton Rich, a well-known scholar, points out the significance of the picture in Rembrandt's life work by saying that in this St. Bartholomew we can trace the beginnings of the master's late work, those introspective figures, technically broad, spiritualized in concept. These are today regarded as his highest achievement.

Philadelphia's Dream Come True

PHILADELPHIA'S dream of a great decorative arts wing to its museum has been achieved. The tireless efforts of Henri Marceau, director, and Henry P. McIlhenny, curator of decorative arts, have resulted in fifteen rooms and galleries handsomely dressed in rare Americana. The wealth of objects mirror, so to speak, Pennsylvania culture down to Victorian times. Since Philadelphia was the principal city in America until the nineteenth century, the mirror considerably reflects early American culture as a whole.

Entrance to the wing is through a courtyard scattered with sculpture by the first American-born sculptor, William Rush. The first two rooms, formally dressed, are given over to fine Philadelphia eighteenth-century furniture, much of it composed of exceptionally fine pieces. Here are the justly celebrated 'Howe' highboy (reproduced last month in *The Connoisseur*); a magnificent chest-of-drawers with the label of Jonathan Gostelowe; a beautiful lowboy bearing the label of Thomas Tuft; chairs by Benjamin Randolph, and Thomas Affleck; and longcase clocks by Peter Stretch, John Wood, and others. In these rooms, indeed throughout the wing, the walls are gracefully decorated with early Pennsylvania portraits and paintings. These pictures include a number of notable loans, among them: John Krimmel's *Fourth of July in Centre Square*, Charles Willson Peale's *Noah and His Ark*, and one of Copley's best portraits, *Governor and Mrs. Thomas Mifflin*.

A great hall is lined with cases filled with 'Tucker china', the first successful porcelain made in Philadelphia (1825-1838). The section of silver extends through four galleries. One shows the work of English silversmiths who inspired the Philadelphia smiths: Lamerie, Heming, the Batemans, and others. Three rooms are given over to the finest Philadelphia silver—work by the Ghiselins, Syngs, Richardsons, and Davids. The beautiful early silver from Christ Church and the First Baptist Church, both of Philadelphia, are also important loans.

Six rooms, informally decorated, are devoted to Pennsylvania 'Dutch' folk art, a recent, monumental gift from Titus C. Geesey. The entire folk field is covered: pine and walnut furniture, pottery, utility wares and woodwork, and fraktur pictures and lettering. In addition, the great assemblage of American glass gathered by the late publisher of the *Saturday Evening Post*, George Horace Lorimer, is housed here. The 'new' wing was built when the museum was originally constructed, but remained unused, destined for the day which has come at last, when a superlative collection of Pennsylvania arts and crafts could be presented.

Winslow Homer: American Master

LARGEST exhibition ever held of works by the American artist, Winslow Homer, was the chief feature of the season at the National Gallery in Washington. The 242 paintings, watercolours, and prints were later shown at the Metropolitan Museum. On view were many of Homer's most popular pictures, such as *Gulf Stream*, a shipwrecked negro adrift in a shark infested ocean; *Eight Bells*, sailors at sea, shooting the sun with a quadrant; and *Right and Left*, two duck dropping through the air, prey to a double-barrelled shotgun. All the artist's favourite subjects were well represented—his stormy seas on a rock-bound coast, hunting and freshwater fishing scenes in the Adirondack Mountains, incidents characterizing the native life on Bahama strands, and native characterizations of the English shore of Northumberland near Tynemouth.

Winslow Homer (1836-1910) was the first able realist America produced; though often his forthrightness is softened by romantic thought or feeling. Nowadays his nineneenth century type of realism is sometimes described as naturalistic. Largely self-taught, Homer began as an engraver, became a war artist in the Civil War, and leapt into fame overnight when one of his story-telling pictures, *Prisoners from the Front*, stirred public interest and created a sensation. He continued at journalistic genre for another fifteen years. His art being a popular success at 45, he went to England, isolated himself beside the North Sea, near Tynemouth, and in two years of hard work there wrought a revolution in his art, changing, as his biographer, Lloyd Goodrich, remarks 'from workaday naturalism to larger forms, a new awareness of design in the human body, a new aesthetic intent'. Two years later, he returned to the United States, moved to a rugged section of the coast of Maine, and lived there alone the rest of his life; a hermit, devoting his time and energies to painting. When winter drove him out he sought the shores of the Southern Sea—Bermuda, Nassau, Cuba, Florida—continuing in solitude his one ambition to improve his art.

Homer is regarded in the United States as one of the four greatest American masters: Copley, Homer, Eakins, and Ryder. Some English and Continental critics who have examined his work regard it with less praise. However, the finest of his paintings, and his watercolors as a whole—fresh, crisp, simple, forceful masterpieces of the medium—seem safe against the ravages of criticism.

The present demand in the United States for works by Rembrandt occasionally encourages an American institution to dispose of a work by this artist in order to acquire other art objects. Dumbarton Oaks, Washington, has recently sold this subject by Rembrandt, 'St. Bartholomew' (oil on panel, $24\frac{7}{8} \times 18\frac{3}{4}$ in.), to the Worcester Art Museum, Worcester, Massachusetts.

Ascribed to Cellini

CARBON analysis, X-rays, ultra-violet scrutiny, all the aids of science are seldom enough to establish a work of art as from the hand of this or that master. In the long run, the opinion of art scholars carries the weight. Demonstration of this circumstance is now occurring in San Francisco, where Walter Heil, director of the De Young Museum, has attributed to Cellini an Italian Renaissance marble bust of a man, believed to be Cosimo de' Medici, first Grand Duke of Florence. The statue was given to the museum by its distinguished patrons, Roscoe and Margaret Oakes.

Extensive scientific tests proved that the stone dates from the period. Research among documents suggested that the bust might be a lost Cellini original which is mentioned in the inventory of his property drafted after his death in 1571. Study of the five other major pieces of sculpture ascribed to Cellini bespoke the artist's style. Comparison with Cellini's colossal bronze bust of Cosimo, in Florence, indicated that the marble bust is a portrait of Cosimo de'Medici.

This sundry evidence Dr. Heil submitted to experts in several related fields. Many of them have accepted the statue as a genuine work, in practically pristine condition, from the hand of Cellini. Since critical acceptance counts in the long run as strongly as scientific research and study of the documents, the list is of unusual interest. In the United States, those who have accepted the attribution to Cellini include Hanns Swarzenski, Charles Seymour, James Holderbaum, Seymour Slive, Paul Grigaut and James Rorimer. Abroad: Filippo Rossi, Director of the Bargello, Florence; Ulrich Middledorf, Director Istituto di Storia Dell'Arte, Florence; Leopold Reidemeister, Director General of Berlin Museums; and Dr. Metz, Chief Curator of Sculpture, Berlin Museum.

Highlight of the season at the National Gallery, Washington, was the holding of the largest ever exhibition of works by the American artist, Winslow Homer (1836-1910). (Above.) 'The Houses of Parliament', one of Homer's little-known watercolours, painted 1881 (Joseph H. Hirshhorn Collection). (Below.) 'East Hampton, Long Island', oil, 1874 (William Roerick Collection).

Treasures of the Walters Art Gallery

ONCE again we are astonished at the wealth of art objects owned by the Walters Art Gallery, Baltimore. Each season for the last twenty-four years a multitude of hitherto unknown objects, of the first quality, has been brought out of storage and displayed. This season the hoard is of 150 liturgical art works in precious materials: reliquaries and monstrances studded with gems and crystal, fine crosses, chalices, candlesticks, lecterns, statuettes, ecclesiastical vestments in gold-woven brocade and embroidery, and illuminated service books. The range of date is from the tenth to the nineteenth centuries.

Of these ecclesiastical objects perhaps the most remarkable is a portion, the end piece, of the mediaeval reliquary chasse of St. Ode, Meuse Valley, Belgium. This is monumental relief in silver, parcel-gilt, dating from the eleventh century, its handsomely worked frame added in the twelfth century, and further embellishments in the thirteenth. Depicting Christ Triumphant, treading upon the lion and the dragon (Psalm 90:13), this reliquary chasse is an important example of Mosan goldsmith work of the Ottonian period.

The display was particularly rich in Renaissance and Baroque examples. There was a five-foot tall Processional Cross: Spanish, dating about 1500, and intricately wrought in silver adorned with colourful translucent enamel, and a figure of Christ Crucified. The base of the cross rises from a silver stem ornamented with a miniature Gothic church in silver, complete to the pinnacles and traceried windows. Also of special note were a Flemish seventeenth-century silver-gilt monstrance—an Antwerp example of Jesuit art—and an early seventeenth-century Spanish silver lectern ornamented with jasper and agate. The three-sided base, clearly the work of a master, is worked in relief with scenes from the Passion. This superb little reading desk was made in 1618 for the Duke of Lerma when Paul V elevated him to the rank of Cardinal.

Primitive Art in Boston

BOSTON, American fortress of old school traditions, has come round to the primitives. Thousands of Boston's conservatives have poured into their art museum to see the first major exhibition of primitive art ever held in that academic region. Modernists and anthropologists watched with glee as staid die-hards tossed their heads in dismay on finding carved fetishes, voodoo charms and similar objects of tribal crafts on view in Boston's Greek-like temple of the fine arts.

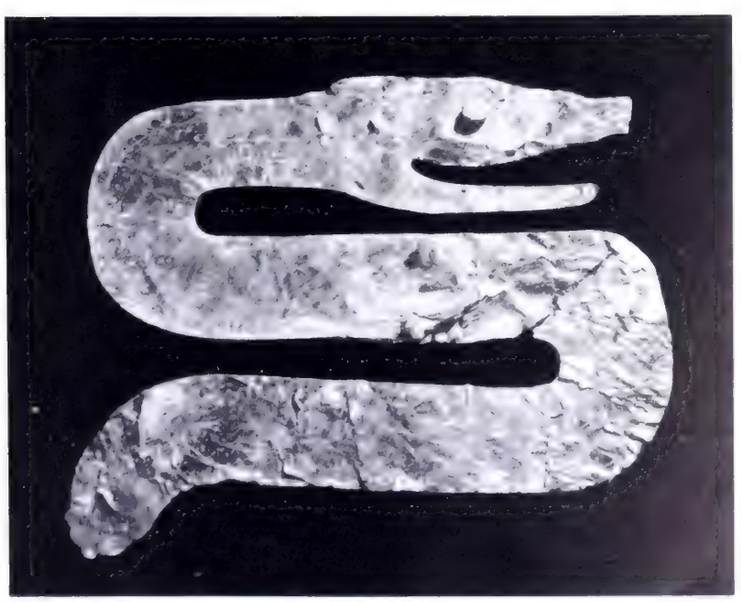
The primitives were there to stay, for Boston had borrowed most of them from Harvard's Peabody Museum, across the river; the strongest collection of ethnographic art in the United States. The museum announced a permanent rotating loan exhibition of Peabody's vast collection. It is as if the Louvre decided to open a department for showing things from the Trocadero. The director of the Boston Museum of Fine Arts, Perry Rathbone, inaugurated this sweeping change by plunging into it; adding that, in the twentieth century, aesthetic appreciation has undergone a revolution, and that (quoting Malraux) 'what our grandfathers called beauty is now only one province of the kingdom of art.'

By way of indicating that the change in Boston is 'all-out', a number of the art objects on view were in basketwork, feathers, tree bark, grass, painted hide, and other traditionally 'minor' materials. The enormous exhibition was arranged in three parts, following the three broad geographic areas of primitive art: Africa (south of the Sahara), Pacific Oceania, and American Indian (North and South American).

National Antiques Show

THIS year, the National Antiques Show opened in the first week in March at Madison Square Garden. It offers a vast congeries of home furnishings and decorative art objects from some 250 exhibitors. Paintings, bronzes, clocks, jewels, ship models, buttons, toys and dolls are on display as well as household decorations in fields such as furniture, glass, china, silver, pewter, and textiles. One section is given over to 24 rooms variously furnished to illustrate the use of antiques in rooms of different moods and periods. Another section is devoted to primitive art and artifacts. There is a number of English and French eighteenth- and early nineteenth-century exhibits. The overall panorama extends from ancient through Victorian times. A special feature of the show commemorates the 250th anniversary of the birth of the piano. Cristofori's invention of 1709 is taken for the earliest date. This informative display reflects highlights in the history and development of the instrument. One of the most important examples is a French eighteenth-century pianoforte created by the Paris craftsmaster, Pascal Taskin, and finally produced in matched San Domingo mahogany with painted floral sprays, rare wood inlays and ormolu mounts. Made in 1788 for Marie Antoinette, and originally housed in the *Petite Trianon* at Versailles, it is designed in the form of a harpsichord, with a keyboard compass of five octaves. Stamped on

(Above left). The recent gift from Roscoe and Margaret Oakes to the de Young Memorial Museum, San Francisco: marble bust (30 in. high, without base) attributed to Benvenuto Cellini and believed to be a portrait of Cosimo de' Medici. (Above right.) An exhibit at the National Antiques Show, Madison Square Garden: a pianoforte made for Marie Antoinette in 1788 by Pascal Taskin and stamped on the underside with a crown and inventory number of the Mobilier Royal. (Below left.) American Indian mica serpent. Peabody Museum, Harvard University. See story 'Primitive Art in Boston'. (Right.) Part of an eleventh-century Meuse Valley reliquary chasse of St. Ode, silver and parcel-gilt. Walters Art Gallery, Baltimore.



A current exhibition at Chicago's Art Institute features printed cotton textiles made in England and France in the eighteenth century, every example being from the Institute's own collections. These are two details from exhibits: chinoiserie toile de Jouy by Huet.

the underside is a royal crown and the inventory number of the *Mobilier Royal de France*. An example of regal simplicity, this piano stood for many years in the Tsarskoye Selo Palace of Grand Duke Paul of Russia.

Printed Cotton Textiles in Chicago

IN the eighteenth century, Miami Indians roamed the region that is now Chicago. Since then, Chicago has become a titanic city, and inherited the riches of civilization. One of the greatest art museums in the world now exists there. The Art Institute of Chicago this winter is offering a panorama of printed cotton textiles made in England and France when Chicago was a wilderness. The display is so intelligently selected and well presented that it is possible to walk into the gallery and grasp, in one visit, a sense of the history—origins and development—of cotton prints in the latter half of the eighteenth century. Every example comes from the Institute's own collections. That a city has bothered to acquire so thoroughly representative a collection of printed cottons is a pleasant commentary on the taste and intelligence of its citizens.

On view is an example of the earliest surviving textile printed by copperplate in England: Robert Jones' 'Pastoral' of 1761. Almost as rare is an English chintz in sports designs: a 1790 sepia example showing games such as blind man's buff, leap-frog, cricket, and battledore and shuttlecock. Of the French cotton printing factories, the best known was Oberkampf's at Jouy, near Versailles. Oberkampf hired a foremost engraver of the day, Jean Baptiste Huet, to carry out his designs. An example of Huet's first pattern for Oberkampf is shown in Chicago, *Les Travaux de la Manufacture*, showing various scenes in the *toiles de Jouy* industry—Huet himself, seated at his drawing table; Oberkampf strolling across the grounds with his small son; Mlle. Jouanon, the flower painter, busily at work on one of her designs; the drying house, with cloth hung like streamers from the roof, and so on—an historically valuable document as well as an attractive object of decorative art. Examples of several other patterns by Huet are presented, among them 'Pleasures of the Four Seasons'; and one of his whimsical *chinoiseries* here reproduced. Other French cotton-print textile factories such as Petitpierre's at Nantes, are admirably represented. Of examples printed at Nantes, one, *The Port of Cherbourg*, is again a charming historical souvenir, picturing Louis XVI's visit in 1784 to inspect Cherbourg's fortifications.

Return of the Pre-Raphaelites?

A GENERATION ago, Dante Gabriel Rossetti and the Pre-Raphaelites were considered as sentimentalists and dismissed as misguided dreamers. Today they may be returning to fashion. Increasingly of late one has heard of a museum or private collector acquiring an example of Pre-Raphaelite painting. The latest news of this English nineteenth-century school is the large exhibition, *Rossetti and Some of His Circle*, held at the University of Kansas Museum of Art, the first of its kind ever held in that section of the United States. Among museum lenders to the show were Los Angeles, Chicago, Toledo, Harvard, Princeton, and the Metropolitan. Facsimiles of wallpapers by William Morris were used as backgrounds for the settings; the *mise en scène* included a tapestry woven by Morris, a cabinet designed by him and decorated by Burne-Jones, examples of bookbinding, decorated books, sundry editions of Rossetti's poems, and various memorabilia. To celebrate the occasion, Professor William D. Paden, of the University of Kansas, published, after long research, an article on Rossetti's last major painting, *La Pia de' Tolomei*, now owned by the University of Kansas Museum.

ST. LOUIS City Art Museum recently acquired an unusually fine fragment of a Japanese terra-cotta tomb figure: the head and neck of a horse. Of the type called *haniwa*, this head dates from the fifth-sixth century A.D., and is a notable example of Japanese Old Tomb culture. Such figures—creatively fresh, vividly forthright—were produced by unsophisticated craftsmen 'working in haste on the occasion of the death of an important person.'

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One of a pair of charming flower paintings (see its companion on page XXVII), which can be seen in the galleries of Frost and Reed Ltd., 41 New Bond Street, London, W.1.

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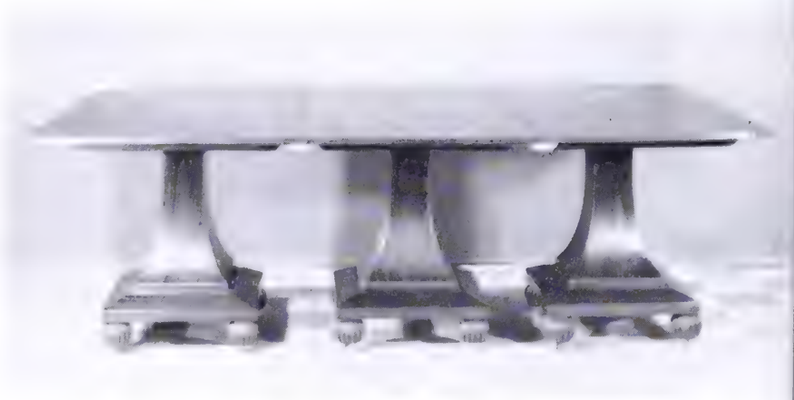

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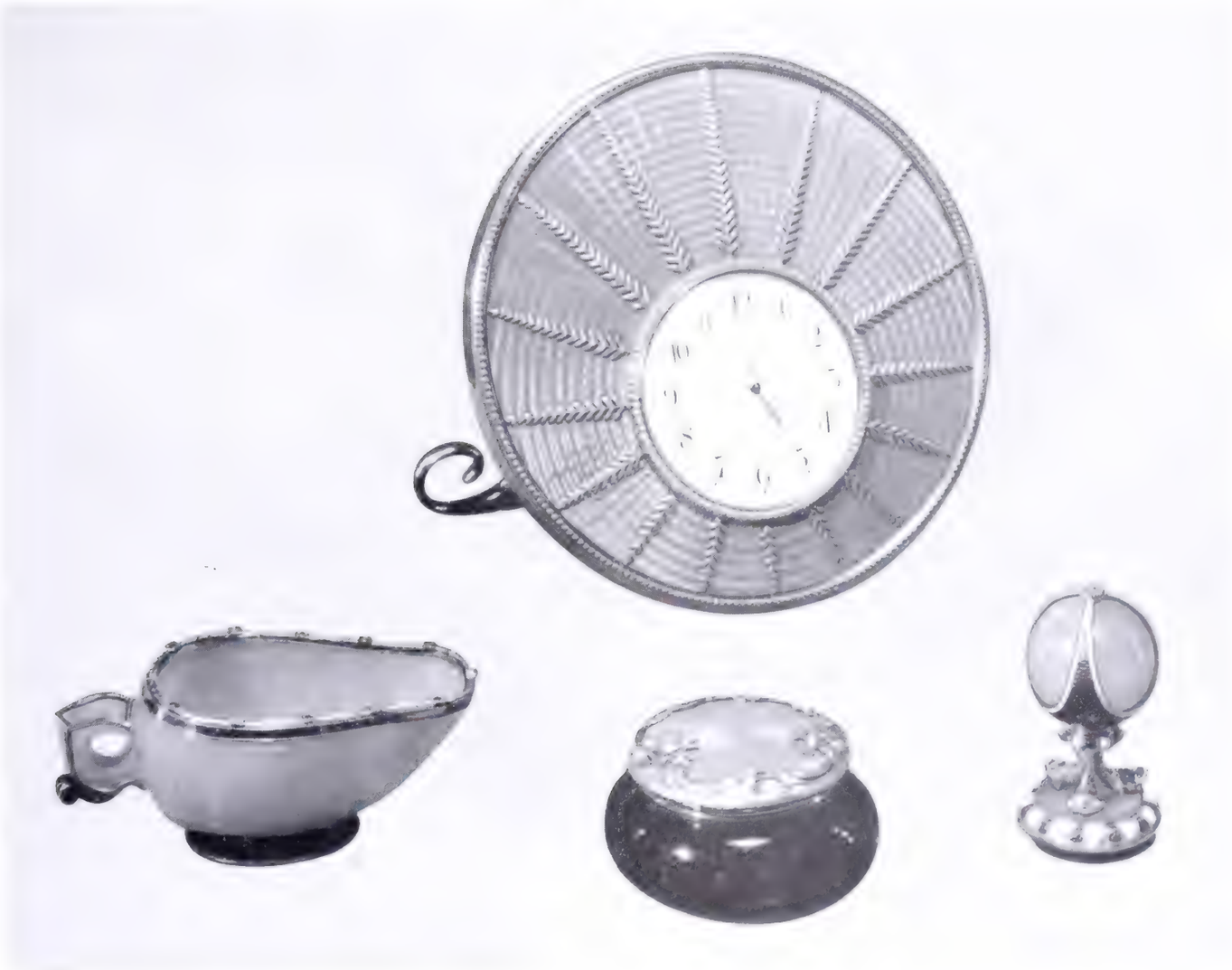

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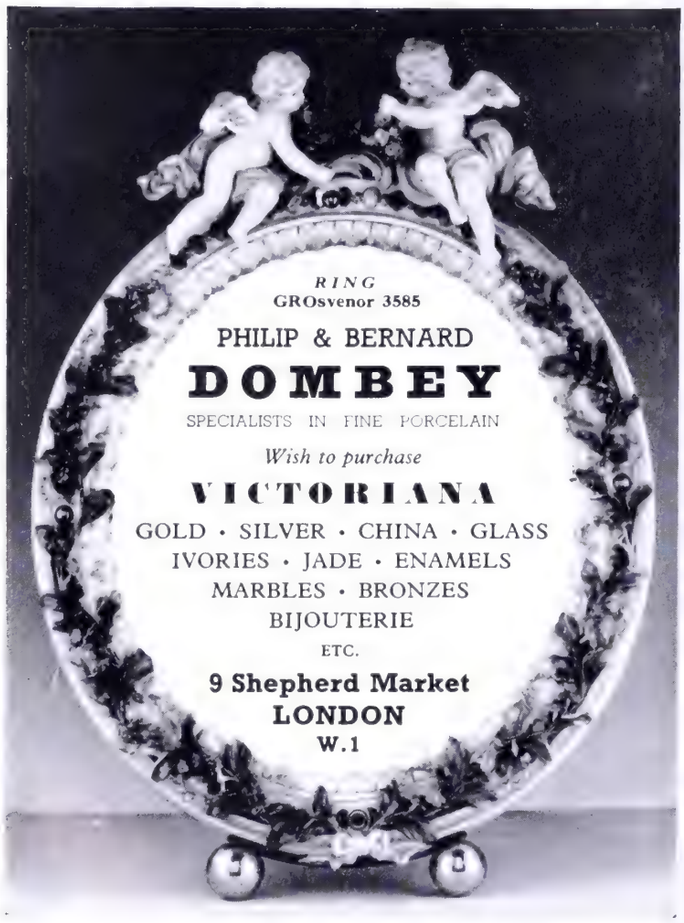

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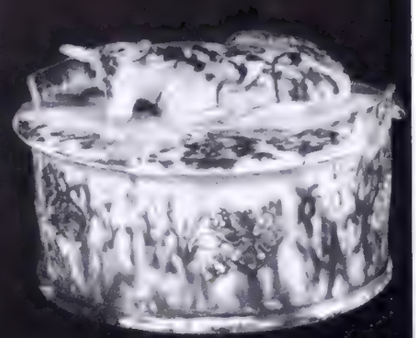

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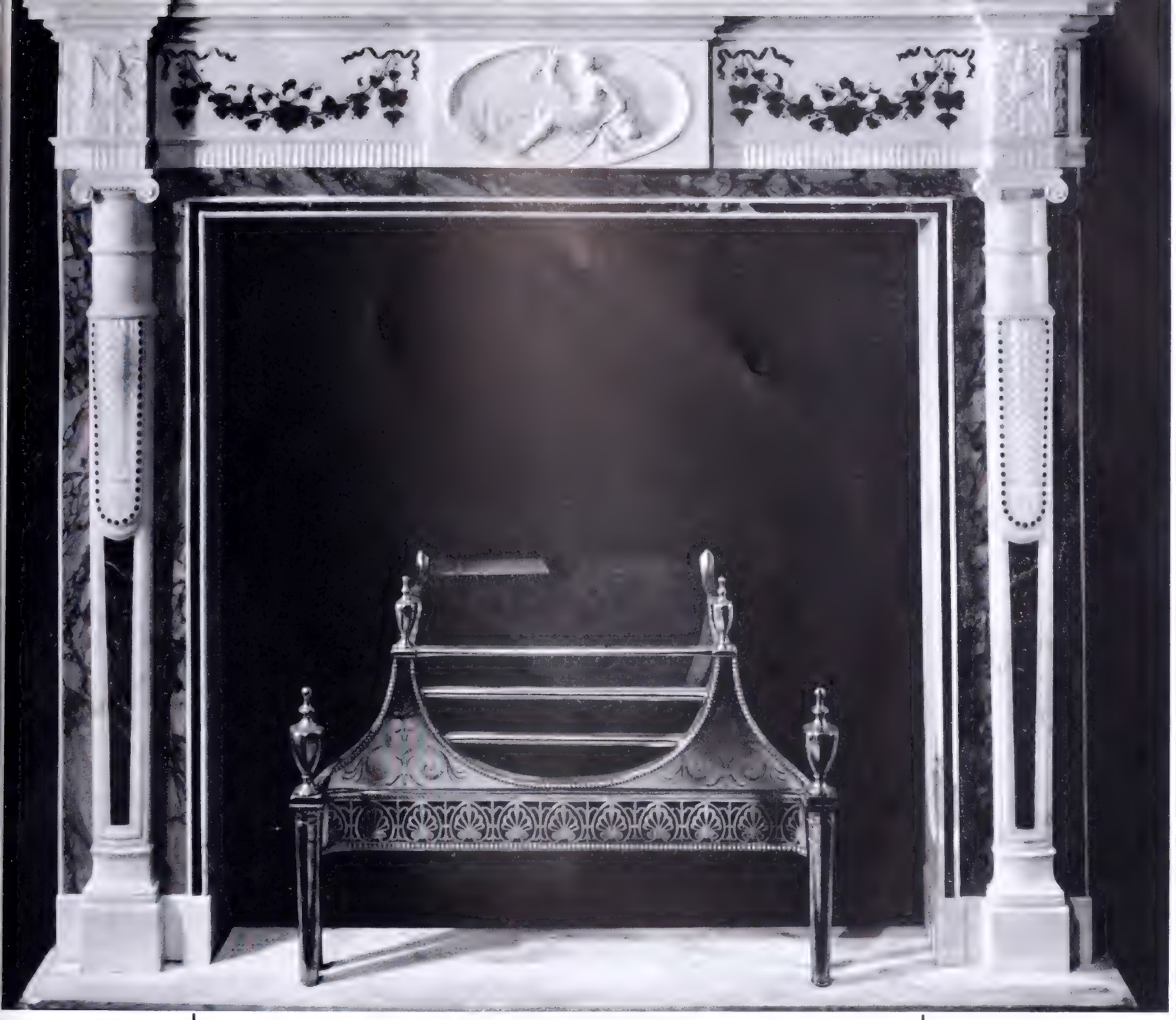

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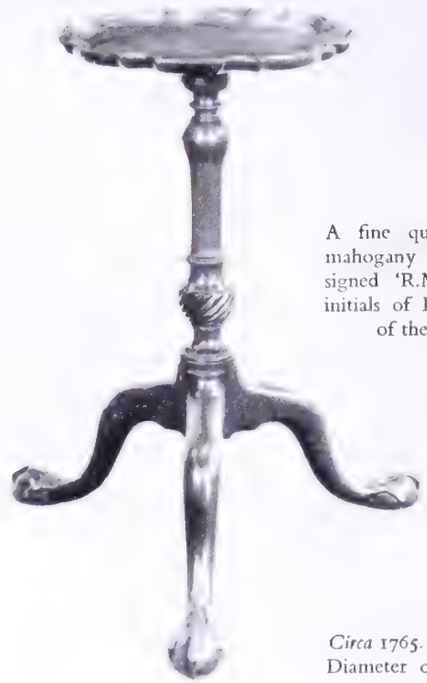

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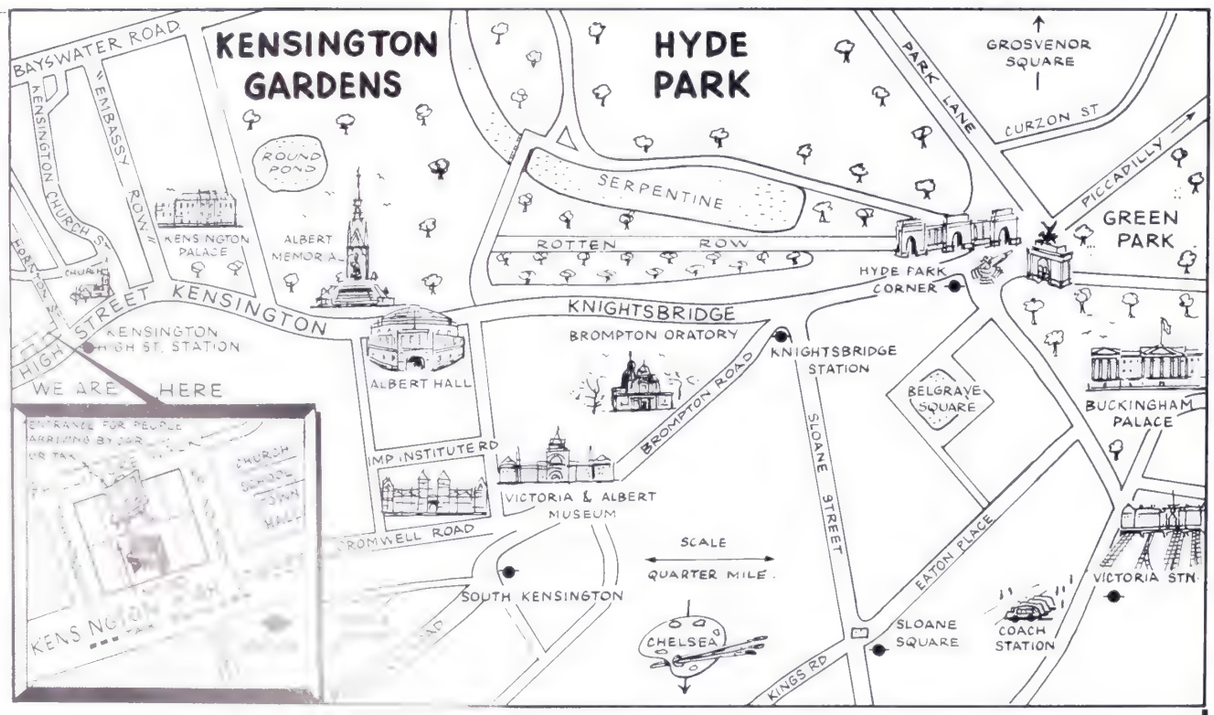

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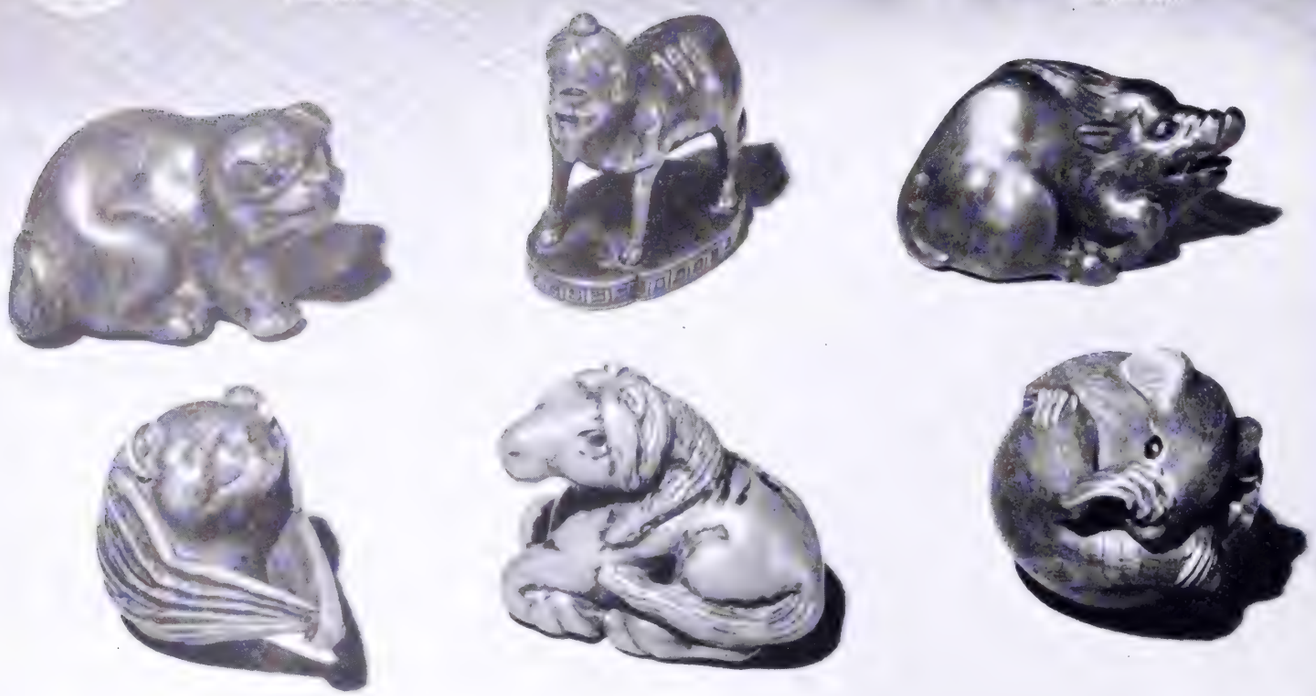

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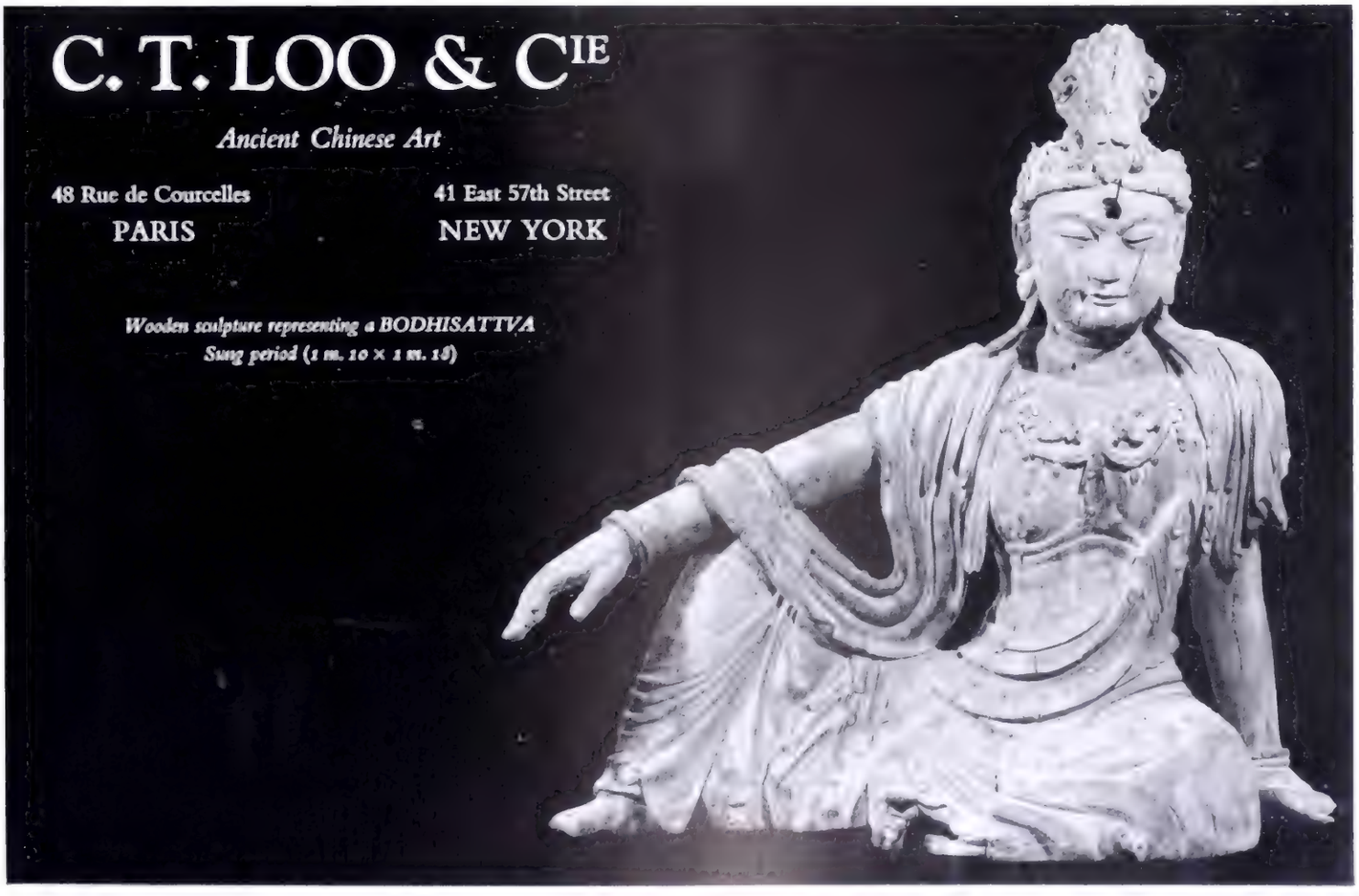

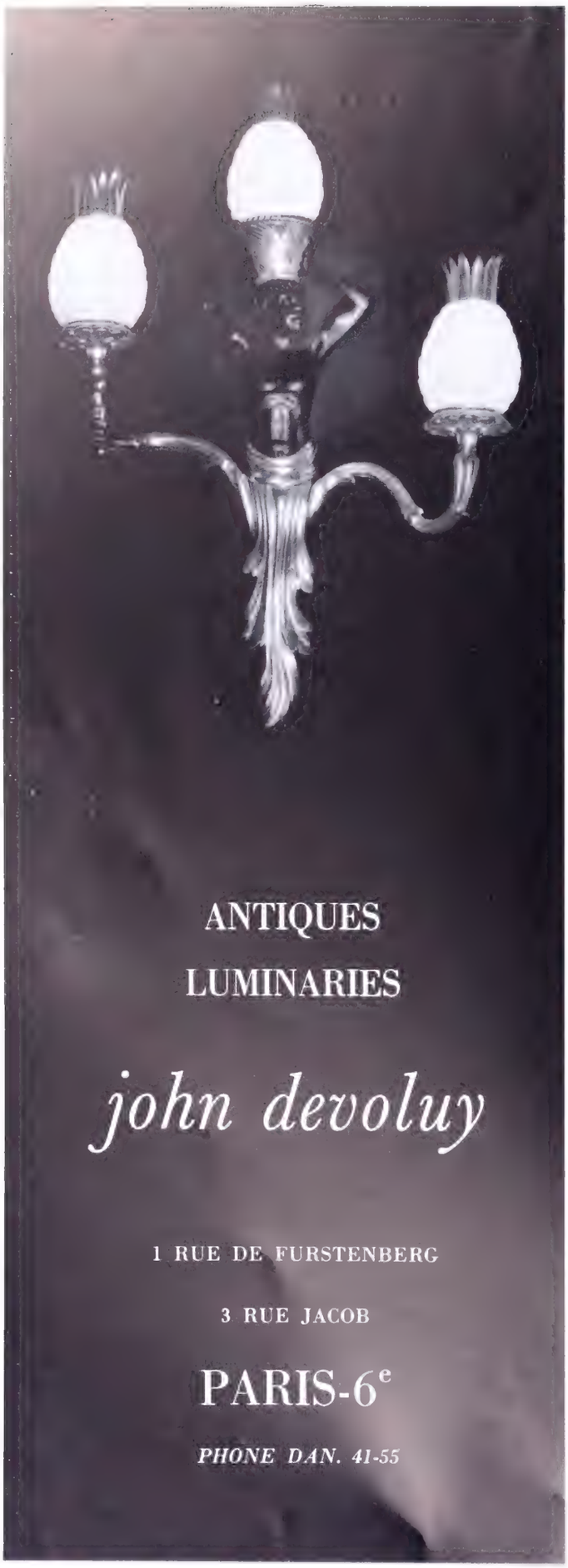

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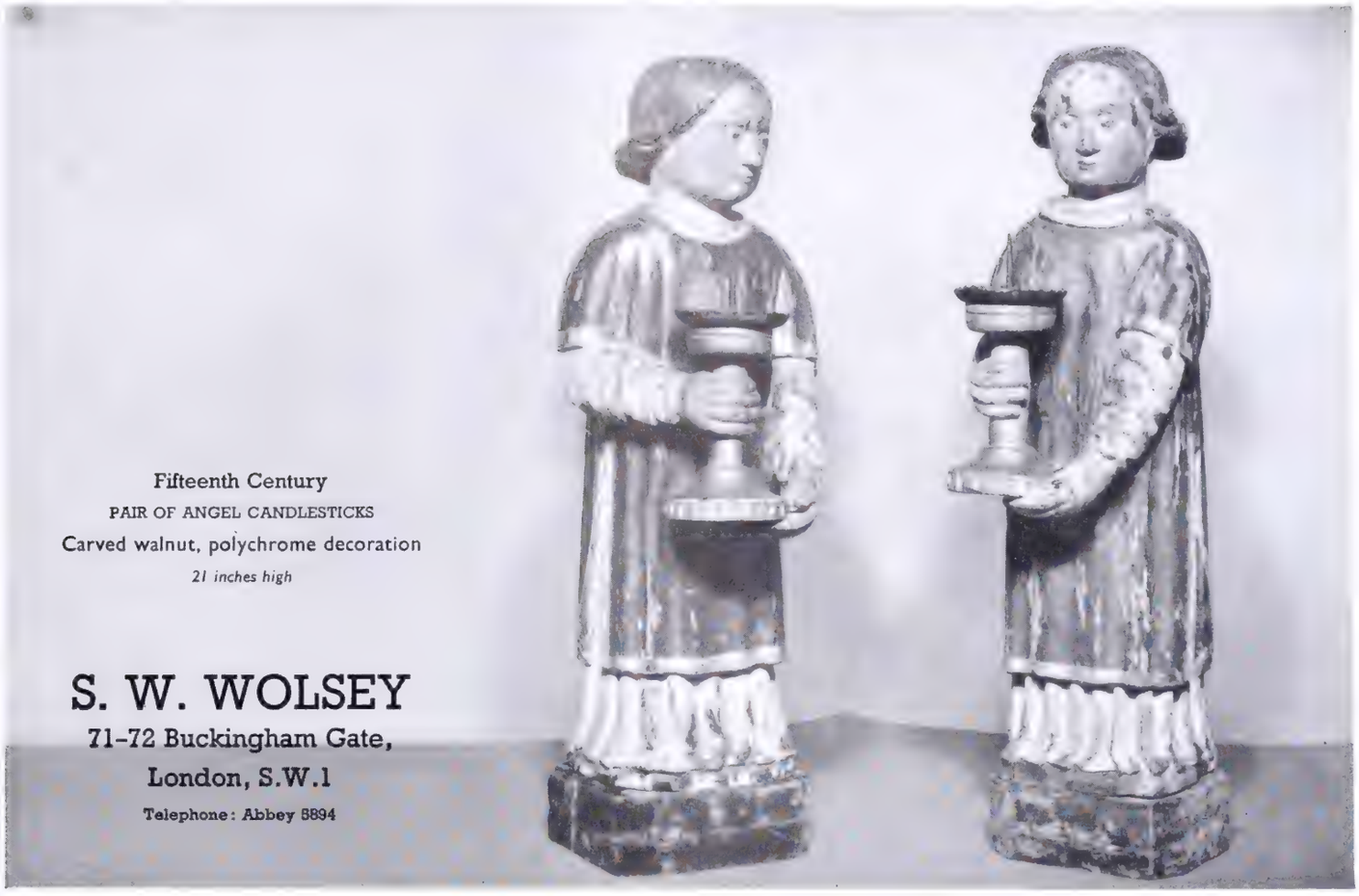
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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold to a museum or public institution either at home or abroad.

1

French Soft Paste Porcelain

in the Collection of Mr. and Mrs. William Brown Meloney

BY BABETTE CRAVEN

YOU are less than twenty minutes from the noise and blare of mid-Manhattan when you enter the gates of Mr. and Mrs. William Brown Meloney's home in Riverdale, New York: as if you had been precipitated from a typical crowded American parkway into a corner of France. Within the stone walls and pillars (No. 1), is a small courtyard of old cobble stones almost entirely enclosed by the L-shaped brick house and the adjoining small building, the library. A few steps after you pass through the archway between the house and the library, you are to all purposes almost in the country. There is a terrace leading from the far side of the house to a rustic swimming pool. French and English eighteenth-century lead figures representing the Seasons are placed informally about the terrace and pool. Beyond, a lawn enclosed by trees extends in irregular contours.

The house was built only some thirty years ago. Yet it sets the mood for the eighteenth-century world within. Throughout the rooms there is a harmony of American, English and French furnishings and decorations of the eighteenth century. Of chief distinction among these treasures is a collection of French soft paste porcelain, which is acknowledged to be one of the finest in the United States. Mr. and Mrs. Meloney have concentrated on the products of Saint Cloud, Chantilly and Mennecy, and their collection includes numerous fine and rare examples. Happily their aims have been more far reaching than of those collectors who possess only 'great pieces'. In the Meloney Collection it is nearly possible to learn the complete story of St. Cloud, Chantilly, and Mennecy wares. In addition to ornamental pieces, almost every shape of the useful wares is represented, and their decorations run the gamut in colour and pattern. Each piece is an important 'document'.

1. The approach to Mr. and Mrs. Meloney's home in Riverdale, New York. To the right of the front door is the Drawing Room, to the left is the window of the Small Sitting Room (No. 11). The Library is housed in a small separate building flanking the courtyard.

Opposite **The walls of the Drawing Room are covered with 'Bay of Naples' scenic paper, printed in Paris. In the left corner, background, is a mahogany and satinwood secretaire formerly in the Lord Leverhulme Collection.**

2

3

To the right of the hall, as one enters the house, a door opens into the Drawing Room (see frontispiece). On a black lacquer table enriched with gilt foliage scrolls stands an almost life-size figure of a parrot in milk white Chantilly (No. 2). According to connoisseurs it is a unique example, the only extant model of a parrot. The rarity of the piece is doubly remarkable when it is recalled that the Chantilly factory is better known for its domestic wares than for its figures. Against the wall on each side of the chimneypiece in the Drawing Room stands a sidetable on which has been placed a pair of Saint Cloud *cache-pots* (No. 3), circa 1735. These have boldly gadrooned bands around the rim and base, and vigorously modelled lion mask handles. The front has a design of large storks and exotic birds: brownish-black, green and orange are the predominating colours. The opposite side—both are in the Kakiemon style of decoration—displays the banded-hedge pattern. The tables on which these *cache-pots* stand, and several other display tables in the room, contain a collection of more than sixty small boxes and miniature trifles, or *galanteries*. Among the miniatures is a pair of Saint Cloud pommade pots (No. 4), decorated in a polychrome *chinoiserie* pattern. The majority of the other miniature pieces, such as the Mennecy *sucrier* and thimble and the Chantilly scent bottle, are white. This splendid collection of boxes (No. 5), most of which are in perfect state, are varied in subject. For example, one Chantilly box is in the form of a letter addressed *Madame Geneviève Chaulmes à Paris*. A Mennecy box, realistically modelled in the form of a rose and enamelled in a deep rose colour, appears to have a few chipped petals. Yet on close inspection it is found that the petals were made that way and that the culprit lies within the box—in the form of a caterpillar.

The walls of the Drawing Room are covered with scenic paper, in shades of sepia and cream, the subject being the 'Bay of Naples' designed by Joseph Dufour and printed in Paris early in the nineteenth century. The furniture in this room, except for a few American examples, such as the open arm chair in the centre of the room, is for the most part English eighteenth century. The Queen Anne period is represented by a pair of walnut [illegible] chairs covered in contemporary needlework. The Chipp[illegible] tripod tea tables—one of which has a spindled gallery—a[illegible] examples of the rococo style furniture dating about the middle of the eighteenth century. Reflected in the mirror above the chimneypiece can be seen one of a pair of console tables which have inlaid satinwood *demi-lune* tops and pendant carved festoons

4

2. A rare white Chantilly parrot. Height 10¾ inches. Mid-eighteenth century.

3. This pair of Saint Cloud *cache-pots*, decorated in Kakiemon style and of date circa 1735, stand on either side of the Chimneypiece in the Drawing Room.

4. Saint Cloud pommade pots and a cup and saucer of trembleuse pattern of the second quarter of eighteenth century.

5. A group of galanteries, composed in various human, animal and other forms.

6. The Dining Room, with breakfront bookcase containing polychrome service pieces.

5

6

12

13

14

Reticulated work, applied and moulded flowers, such as the plum blossom, which was much favoured on *blanc de Chine*, are among the forms of decoration represented, as well as some of the more uncommon types of painted patterns, such as birds and fruit.

There are several types of vases, all of which date from the middle of the eighteenth century. One type is the Mennecy *Medici vase*, urn-shaped on a square plinth. From Chantilly come two vases: a *vase à oreilles* with foliated scrolled handles, and a Persian form stem vase painted in Kakiemon style flowers. Although the Kakiemon designs were found on many different forms, the small pommade pots known as *pot à fard* as well as *pot à pommade*, generally have painted floral decoration. That there were exceptions, however, we can see in No. 4: one pot is decorated with a banded-hedge, which is typically Kakiemon; the other, with a stag painted in green.

On either side of the breakfront bookcase in the Dining Room is a pair of mahogany wine coolers ornamented with chased and gilt-bronze mounts in the neo-classical taste of Adam. On the wall above them are carved gilt-wood hanging shelves in the Chinese Chippendale manner. These display a variety of porcelain forms all in white—including groups of figures, pastille-burners, *toilette* pots, a Saint Cloud tea pot, and a small Chantilly vase at the side of which a seated nude child is fondling a dog. This vase is similar to one illustrated in the de Chavagnac Collection, which was dispersed in 1911.

On the serving table against the side wall is a pair of finely modelled Chantilly lions. These are especially rare because of the clearness of their painted light brown tones. Also on this table is a very rare Saint Cloud figure of a bearded Chinese. He is dressed in a sky blue cap and a pale green brocaded robe, and is astride a yellow lion with aubergine markings. Two of the most outstanding pieces of French soft paste in the Meloney Collection are a pair of Mennecy figures (No. 8): a Mendicant with a wooden leg and crutch, and his pregnant wife accompanied by a small child. These are effectively displayed in a pair of Cantonese enamel wall lanterns. The lavender-rose colour, a marked feature

15

12. Mennecy box in the form of a boar, mark D C O incised.

13. A cupboard of blue and white porcelain in the Dining Room.

14. Saint Cloud jar and miniatures. The height of the jar is 10¼ inches.

15. Portrait in oil of Lady Georgina Grey, by Sir Thomas Lawrence.

16. Mr. Meloney's bedroom has a Chippendale four post bed and a pair of American flap top mahogany tables with five legs.

17. Mrs. Meloney's bedroom, with a lacquer bed incorporating a chinoiserie design, and a pair of fine Bilbao mirrors.

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18. View of part of the gardens as seen between the main house and the Library.

of Mennecy, predominates. Apart from the fact that a pregnant woman in porcelain of any factory is a great rarity, this pair is also notable for the superb quality of the modelling which is particularly fine in detail for soft paste and for the exquisite colouring.

Also of great distinction are the two busts of Louis XV which stand on the mantelpiece at the far end of the Dining Room. The Chantilly model (No. 9), on a plinth bearing trophies of arms and armour, is about the same size as the Mennecy bust (No. 10), on a plinth bearing the arms of France. The latter was copied by a Mennecy modeller from the statue of Louis XV which was erected in Valenciennes in 1752. It was designed by Joseph Saly, a member of the royal academy. At one time this example was in the Turgot Collection, which was sold in 1887; thereafter, it was for a period in the Comte R. d'Yanville Collection. From an early price of 700 francs its market value had increased to 42,500 francs in the d'Yanville sale in 1907. In the J. Pierpont Morgan Collection in the Wadsworth Atheneum at Hartford, Connecticut, is another example of this same Louis XV Mennecy bust. Both the Chantilly and the Mennecy busts show vigour and dexterity of modelling. They are also remarkable for their size (one, 18 inches; the other, 17¼ inches) which is unduly large for articles in soft paste due to the difficulties encountered in firing.

To the left of the mantelpiece in the Dining Room is a cupboard (No. 13) containing blue and white porcelains. Here is an excellent opportunity for comparative study of quality, pattern and colour. In Mennecy the blue often ran, and one does not find as many clear examples as in Chantilly or Saint Cloud. However, the blue decoration on a Mennecy sugar bowl and tea pot is well defined. A Saint Cloud trencher salt with underglaze blue pattern in the style of Berain, so popular on early Saint Cloud blue-and-white, has the sun mark. There is a Chantilly tin-glazed dinner service with the popular sprig pattern, an exceptional feature of this service being the dozen matching tea cups and saucers. This was made in the third quarter of the eighteenth century as were the other Chantilly plates, which include two from the famous service made for Louis-Philippe, who was Duke of Orleans 1752-85. The border of festooned flowers encloses his crowned cipher and the plates bear the mark *Villers Cotterets*, the title of the Duke's château.

In contrast to the Drawing Room and Dining Room in the Meloney home, the Small Sitting Room (No. 11) has mostly French furniture and *objets d'art*. An exception is an English Regency cabinet at the end of the room, this contains only white porcelains, among them being the well-known pair of Chantilly flower-holders in the form of a chinoiserie gentleman and a peasant girl. These tin-glazed figures were made about 1745. The large Saint Cloud jar and cover (No. 14) in the centre of the middle shelf, with alternating panels of imbricated scale pattern and flowers in relief, is an example typifying the thickness of fabric in products from Saint Cloud by comparison with those of Chantilly and Mennecy, giving them an effect of sturdiness. Vessels or dishes in fanciful forms—animals, fruits, vegetables and other natural objects which are generally regarded a Meissen innovation—were very popular in the eighteenth century. These so-called *trompe l'oeil* pieces are excellently represented in the Meloney Collection in a pair of Mennecy covered boxes modelled in the form of an upright bunch of asparagus and in a cylindrical jar in the form of a boar (No. 12). The latter is especially interesting because of its novel and striking form. A similar example is in the British Museum. Another Mennecy figure, that of a vendor, is holding a tray on which is a melon, other fruits, and a fish. A companion piece is in the Metropolitan Museum.

Seated on a red velvet cushion on the marble top of a Louis XV commode in the Small Sitting Room (No. 11) is a Saint Cloud *magot* with mobile head and hands. Grotesque *chinoiserie* figures were popular at this factory in the second quarter of the eighteenth century. Although figures of this type find their source in Chinese *putai*, the inspiration for the mobile parts has erroneously been attributed by some to Chinese provenance. At this same period, however, a similar model was made at Meissen, so it seems a question of which came first.

One might expect a collection of this importance to be set in a more museum-like background. Yet Mr. and Mr. Meloney, with remarkable taste, have harmoniously combined the decorative arts of different countries and gained at the same time the true atmosphere of a home combined with great elegance.

Photography: Harold Haliday Costain, Scarsdale, New York.

The Bührle Collection

BY DENYS SUTTON

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THE late Emil Bührle, the armaments manufacturer, who died in 1956 was long known to be one of the most avid collectors of his generation. His considerable fortune—by repute he was the richest man in Switzerland—permitted him to indulge his fancy whenever a picture of consequence captured his attention.

His interest in the visual arts had been awaken as a student at the universities of Freiburg and Munich, where he followed courses on the history of art; and in later life he acknowledged that he had derived much inspiration from the teaching of Wilhelm Vöge. It was Vöge's passion for mediaeval and renaissance art that may well explain the presence in the Bührle Collection of a group of important pieces of sculpture, mainly of German origin.

It was only in 1925, however, that Mr. Bührle was in a position to gratify what was to become an absorbing interest: the collecting of works of art. His first acquisition was a landscape by Vlaminck. This picture, a very modest work in comparison with the undoubted masterpieces that were subsequently to grace his home, was appropriately included in the exhibition of the principal items from his collection shown last summer in the new wing of the Zürich Kunsthaus, a building erected with funds given by the collector for this purpose.

Although Mr. Bührle was a far ranging amateur, he was very much a man of his generation insofar as his affection was chiefly reserved for the great French painters of the last century; painters whose works were so deeply appreciated in Germany just before and just after the first world war. In the 1900's, the forward-looking taste of museum men like Tschudi, who moved from the Berlin National Galerie to a post at Munich after he had earned the Kaiser's disapproval by buying modern art, and the writings of the well-known painter Max Liebermann or the critic Julius Maier-Graefe, did much to stimulate the collectors of the day.

Indeed, one of the most exciting pictures in the exhibition, Manet's *Rue de Berne*, 1878 (No. 6), once belonged to the painter Max Slevogt, whose own style may well have been influenced by the work of his great predecessor. Moreover, an examination of the excellent catalogue of the pictures, written by Dr. Hüttinger, reveals that a high proportion of the most impressive French pictures were once in the hands of men like E. Arnhold, Mendelssohn-Bartholdy and the Cassirers.

The fineness of Mr. Bührle's taste is well revealed in the group of pictures by Manet, Cézanne and Van Gogh. The room devoted to Manet, for instance, demonstrated the way in which this artist's astonishing sense of tone, his incisive handling of colour and even his psychological grasp, permitted him to relate the findings of the past to the demands of his own time—and even to look ahead (as with the *Rue de Berne*) to some of the preoccupations of our own period. The variety of his style, so well shown in *La Sultane* (*c.* 1870), *Les Hirondelles* (1873) and the

1. Frans Hals (1580/85-1666). 'Portrait of a Young Man.' Canvas, 70 × 58.5 cm. This relatively late work, from the collections of Earl Cowper and Lord Desborough, is painted in strong impasto, alla prima, and was acquired in 1946.

2. Aelbert Cuyp (1620-1691). 'Thunderstorm over Dordrecht.' Panel 75 × 105 cm., signed. Still under the influence of Jan van Goyen, this study c. 1640-45, of weather for its own sake, influenced Constable who saw it at Ham House. In the collection of the Earl of Lauderdale in the seventeenth century, it later belonged to the Earls of Dysart and Sir Lionel Tollemache. It was acquired in 1954.

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3. Claude Gelée. (1600-1682). 'A Landscape with Apollo and the Cumaen Sibyl.' Canvas, 100 × 134 cm. Painted in 1665 for de Bourlemont. Although described in Earlom's edition of the 'Liber Veritatis' as being in the collection of Thomas Coke, it was in fact in that of the Duke of Rutland at Belvoir Castle by 1777. Acquired in 1958.

4. Eugene Delacroix (1798-1863). 'The Triumph of Bacchus.' Canvas, 92 × 143 cm. Painted in 1861 as an overdoor together with a pendant, 'The Triumph of Amphitrite.' A large chalk drawing (Robaut, No. 1418) exists as a preliminary study. In the Delacroix sale of 1864 it later belonged to M. Hartmann, Paris and L. Biermann, Bremen. Acquired in 1954.

5. Honoré Daumier (1810-1879). 'Mother and Child.' Canvas, 40.5 × 32.5 cm. signed with initials. Painted between 1865 and 1869, it demonstrates the artist's debt to Fragonard, while recalling Daumier's series of 'Emigrants'. Formerly in the Deschaume and G. Viau Collections, Paris, and that of E. Fuchs, Berlin. Acquired in 1953.

6. Edouard Manet (1832-1883). 'La Rue de Berne.' Canvas, 65 × 81 cm., signed. Painted in 1878, at the time of the Universal Exhibition, from the artist's studio window. In the Manet's sale of 1884; after passing through various collections, it belonged to the painter Max Slevogt. Acquired in 1937.

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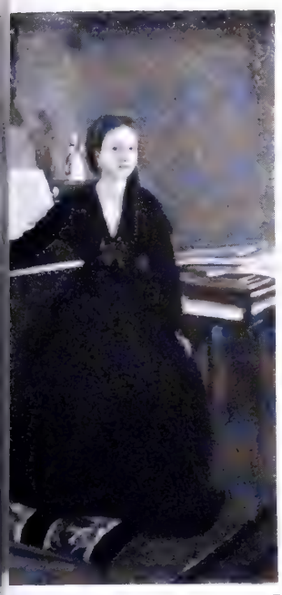

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7. Edgar Degas (1834-1917). 'Madame au Camus au Piano.' Canvas, 139 × 954 cm. Painted in 1869 and rejected at the Paris Salon. Degas painted the sitter's portrait on another occasion. Six drawings connected with the present composition are known, two of which are in the Bührle Collection. In the Degas sale, 1918; Oliver Senn collection. Acquired in 1951.

8. Camille Pissarro (1831-1903). 'La Route de Versailles à Louveciennes.' Canvas, 101.5 × 82 cm., signed and dated, 1870. The artist's wife and daughter are shown in the garden of Pissarro's house. Pissarro sale, 1928. Acquired in 1952.

9. Paul Cézanne (1839-1906). 'A Boy with a Red Waistcoat.' Canvas, 79.5 × 64 cm., painted in about 1890-95. The model was frequently employed by Cézanne at this period. This picture formerly belonged to Marczell von Nemes. Acquired in 1948.

10. Vincent van Gogh (1853-1890). 'Still Life.' Canvas placed on wood, 58 × 85 cm. Painted at Nuenen between 1884 and April 1885, this picture once belonged to Walter P. Chrysler, Jnr. of New York. Acquired in 1956.

11. Paul Gauguin (1848-1903). 'La Couture.' Canvas, 73 × 92 cm. Painted in 1889 during the artist's third stay in Pont Aven, this little known work suggests the influence of Emil Bernard. Appeared in the sale of Gauguin's works at the Hôtel Drouot, February 16, 1891 (lot 4), when it fetched 270 francs. It belonged to Comte A. de La Rochefoucauld, the painter. Acquired in 1953.

12. Pablo Picasso (b. 1881-). 'Barcelona by Night.' Canvas, 67 × 50 cm., signed. Painted in 1903 on Picasso's return from Paris. Formerly owned by the artist's mother. Acquired in 1955.

13. Pierre Bonnard (1867-1947). 'La Famille Cottet.' Panel, 35 × 27 cm., signed and dated 1894. It was given by Bonnard to his fellow artist Cottet. Acquired in 1953.

Port of Bordeaux, 1871) has rarely been so well displayed as on this occasion.

No less impressive were the pictures by Cézanne that he brought together; the majesty of this artist's accomplishment came over in a gallery which included his *Boy in a Red Waistcoat*, 1890-95 (No. 9), with its mixture of pathos and monumentality, his rock-like *Self-Portrait*, 1885-90, and the late *Montagne Ste Victoire* (1904-06)—a familiar scene transformed into a permanent equivalent of blues and greens. But Mr. Bührle was also ready to acquire pictures that are not so immediately appealing to popular taste: Van Gogh's powerful *Still Life* (No. 10), for example, painted at Nuenen,which was hung in the same room as the moving *Sower* in which a motif from Millet is translated into the richer, more dramatic colouring so characteristic of the later artist.

The Bührle Collection presents an astonishing panorama of French nineteenth-century painting, including as it does Degas' exquisite *Madame Camus au Piano*, 1869 (No. 7); Pissarro's gentle rendering of his family at Louveciennes, 1870 (No. 8); Lautrec's *Messalina* of 1901 and Renoir's portraits of Sisley, 1868 and Mlle Cahen d' Anvers, 1880. The earlier part of the century is also shown to advantage with such excellent paintings as Delacroix's *Death of Lara*, 1858, his two sketches for overdoors (No. 4) and Daumier's *Mother and Child* (No. 5). The evolution of this particular school and of the Ecole de Paris generally is taken down to the present time by the inclusion of works by Bonnard (No. 13), Vuillard, Braque and Picasso (No. 12).

Two years before his death, in a lecture given at the Kunsthaus, Mr. Bührle explained how his interest in Manet and the Impressionists had impelled him to look backwards at Hals, for instance, or at Canaletto and Guardi. If the section devoted to the Old Masters is not as comprehensive as that given over to the nineteenth-century French school, Mr. Bührle was able to secure such splendid paintings as Hals's *Portrait of a Young Man* (No. 1) Cuyp's *Thunderstorm over Dordrecht* (No. 2) and Rembrandt's *Hunting Still Life*. This side of the collection is in the process of enlargement, since last year, Mrs. Bührle acquired from the Duke of Rutland a little known picture by Claude (No. 3) which since its recent cleaning stands out as a major work with its evocation of the delights of the Neapolitan coast.

Napoleonic Tables from Sèvres

BY SERGE GRANDJEAN *Assistant au Musée du Louvre*

IT is well to remember that the immense prestige enjoyed by the Sèvres porcelain factory is chiefly associated with the creations, invariably of exquisite and of refined taste, of the eighteenth century, which was undoubtedly its finest period. This prestige, amply justified in regard to its 'soft paste' products, does not seem to have yet taken into due consideration the Sèvres manufacture of the beginning of the nineteenth century. This is probably to be explained by the adoption, since 1800, of the 'hard paste', with a kaolin base, which offers solid qualities of plasticity and durability but obviously cannot express the gracious softness of the *pâte tendre* which was so much appreciated during the reigns of Louis XV and Louis XVI.

Following the remarkable and rapid development of the '*hard porcelain*' at Sèvres, there was a new revival of the manufactory, ordered by General Napoleon who sought, with his customary perspicacity and authority, to repair the disorder following the Revolution. Thus the Napoleonic era saw a return to the Sèvres workshops an even greater number of moulders, painters and gilders, all of whom were remarkably well trained in a finely perfected technique. The result was an ever-increasing activity, intelligently exploited by the new administrator, Alexandre Brongniart. Between 1803 and 1810 the total figure of the sales from the manufactory mounted from 110.796 francs to 406.775 francs (to fall again in 1814 to 195.977 francs). This revival of activity was stimulated both by the requirements of a new clientèle and also by the need to refurnish the Imperial or official residences with the necessary table ware. To these sources of revenue for Sèvres may be added another. This was no less important as regards its financial contribution and the added prestige which it brought to the workshops. This was the supply of diplomatic presents, destined for foreign sovereigns or ambassadors, and sometimes also for French notables. Thus Sèvres porcelain continued to represent Parisian quality in Europe, as did the costly furniture of Jacob-Desmalter, the bronzes of Thomire, the Savonnerie carpets, or the sumptuous goldsmiths' work of Biennais and Odiot.

The extraordinary variety of the Sèvres products under the First Empire has already been emphasised.[1] Among the most desirable works of the manufactory, there are not only the table services which necessitated the co-operation of many different craftsmen, but also the clocks, the plaques commemorating historical events of the era, the candelabra, and, more rarely, the columns. To these perfect examples of ceramic evolution we must add another, and by no means the least important, branch of Sèvres activity: the *tables-guéridons*. The manufactory had already, in the reign of Louis XVI, made some circular tables, adorned with one or with several porcelain plaques painted with subjects, or with flowers, one of these, with bronze mounts and adorned with scenes from the story of Rinaldo and Armida, was in fact sold in 1786 for the sum of 5,000 livres.[2] In her delightful *Pavillon* at Louveciennes the unfortunate Madame du Barry possessed another, made in *bois de Chine* and bronze, with seven porcelain panels of which the central and largest panel portrayed

1. Table showing the fable of the Lion calling the animals to Council, 1806. Mahogany, bronze and Sèvres porcelain. Offered the same year by Napoleon to the Prince Royal of Bavaria. Bayerisches Nationalmuseum, Munich.

2. Porcelain plaque adorning the top of No. 1, illustrating the Fable of the Lion. By Georges Lamprecht, Sèvres, 1786. Length 79 cms., width 63 cms. Bayerisches Nationalmuseum, Munich.

[1] Pierre Verlet and Serge Grandjean: *Sèvres*, edit. Le Prat, Paris 1954.
[2] Comte de Chavagnac and Marquis de Grollier: *Histoire des manufactures françaises de porcelaine*, Paris 1906, p.213.

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3. Table des Saisons, 1806. Sèvres porcelain, bronze and burr wood (bois de racine), and made for the Château de Rambouillet. Salon de Musique, Fontainebleau.

4. The top of No. 3. In the centre is the chariot of Apollo, surrounded by scenes representing the Four Seasons.

5. Table des Maréchaux, 1810, in Sèvres porcelain and bronze. Commissioned by Napoleon at a cost of 35,000 francs. Malmaison, Musée National.

6. First sketch for No. 5, by Charles Percier. Archives de la Manufacture, Sèvres.

7. Top of the Table des Maréchaux, 1810. Sèvres porcelain and bronze. The portraits were painted in colours by the miniaturist Isabey. Malmaison, Musée National.

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a 'Concert in the Seraglio', after Van Loo.[3] The success of these charming pieces of furniture was repeated after the French Revolution. Consequently the tradition of the tables was again revived at Sèvres, adapted to the taste of the period. It is evident that the revival of this style was greatly facilitated by the use of the 'hard paste' which enabled the artists to make very large plaques (as much as a metre in diameter) of considerable thickness, and painted in vitrifiable colours. The perfection of the workmanship and the sumptuous decoration of these new tables must compensate for their restricted number; for under the Empire, only five tables issued from the workshops of Sèvres. Each of these is a masterpiece in its own *genre*.

The first two tables were made in 1806 and differed in shape from the other three, which were all circular. One of them was octagonal and made in mahogany and bronze. Bergeret and Leguay had painted on porcelain, in the Etruscan style, a central scene of *Homer reciting his Poems to the Assembled Greeks* with a border of trophies. It was finished on the 30th August, 1806, and sent by Napoleon as a present to his sister-in-law Hortense, the Queen of Holland.[4] Unfortunately nothing is known of its later history.

On the other hand a curious rectangular table has been found in Munich, with four mahogany legs and inlaid with ebony and pewter in the manner of the Jacob brothers. This also dates from 1806. The top is adorned with a large oval porcelain plaque, signed *Lamprecht* 1786, illustrating the Fable of the Lion calling a Council of the Animals, entirely painted in brown *camaïeu*[5] (No. 1 and 2). An interesting detail is the footed bowl on the platform between the legs. This is also made of porcelain and bears an inscription in gold lettering indicating that the table was given by Napoleon to the Prince Royal of Bavaria on the occasion of a ceremony which interested all Europe: the marriage of the Empress Joséphine's charming niece, Stéphanie de Beauharnais, to the Crown Prince of Baden in 1806. This splendid gift is authenticated by a note in the Sèvres archives.[6] The table must be considered more as a piece of furniture than as a ceramic object because of the predominance of the mahogany. There is also a curious association of two different elements: an eighteenth-century plaque on a nineteenth-century table, or, to put it another way, a Louis XVI porcelain plaque on an Empire table. This singularity, quite exceptional at Sèvres, does not diminish the sober elegance of this piece of furniture which is now part of the fine collections at the Bayerisches Nationalmuseum, Munich.[7]

The third *guéridon* is very different, both in form and in decoration. It is called the *Table des Saisons* and was completed on the 4th July, 1806, with the collaboration of excellent craftsmen: the architect Théodore Brongniart, father of the administrator, was responsible for the general design; Georget for the painting of the selected subjects; Depérais for the painted decoration; and Boullemier for the gilding. Here we have a circular table (No. 3) supported by a porcelain foot, which is shaped like a trumpet, set on a triangular pedestal finished in burr wood (*bois de racine*). This table top (a metre in diameter) required three successive firings. Its decoration, clearly of classical inspiration, represents the Chariot of the Sun surrounded by the Four Seasons and the Twelve Signs of the Zodiac (No. 4). It was delivered at the Imperial Château of Rambouillet on the 7th September, 1807. It did not remain there long, since it was almost immediately transferred to Fontainebleau, where it can still be admired in the *Salon de Musique* at the end of the spacious apartments still full of memories of Marie Antoinette and of the two Empresses, Joséphine and Marie-Louise.[8]

More famous and much more important is the *Table des Maréchaux*. Everything about it is perfect, the noble proportions, the successful harmonising of the different elements, the blending of colours and gilding, and the historic significance of its decorative designs. The ensemble shows more balance and cohesion than the *Table des Saisons* already referred to. Its flat porcelain top is set firmly upon a cylindrical column, also in gilded porcelain, around which are gracefully posed allegorical figures in biscuit relief. These give it an air of classical distinction. Nevertheless, the column has a massive look and clearly expresses that taste for the monumental which so often characterizes the creations of the Napoleonic era, with its love of the grandiose and the majestic (No. 5).

We can study the first sketch for this table top, designed by the architect Percier. It shows a less discerning taste, in spite of the symmetry of its composition (No. 6). The final decorative scheme, as now seen, is infinitely more attractive and does credit to the famous miniaturist Isabey.[9] He was not a member of the manufactory staff but was summoned to Sèvres expressly to depict Napoleon in colours surrounded, as if by an aureole, by thirteen golden rays, each bearing the name of one of his most glorious victories. Between the rays are thirteen polychrome medallions, with bust portraits of eleven Marshals of the Empire and of two great Court dignitaries (No. 7). In this manner the epic of Napoleonic France is represented with striking simplicity

[3] Edouard de Beaumont: *Gazette des Beaux-Arts*, February 1872, p. 134.
[4] *Archives de la Manufacture de Sèvres*, Pb^{1}-L^{1} and Vbb^{4}f03.
[5] Georges Lamprecht, painter at the Manufactory from 1784-1787, specialised in figures and animals.

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[6] Arch. Manuf. Sèvres, Pb^{1}-L^{1} and Vbb^{2}f058 Vo.
[7] Friedrich H. Hofman: *Das Europäische Porzellan des Bayer. Nationalmuseums*, Munich 1908, No. 1119. I am extremely grateful to the principal Curator, Dr. Arno Schönberger, for having supplied the two photographs and for having authorised their publication here.
[8] Arch. Manuf. Sèvres, Vbb^{2}f072 and Vy^{18}f017; Inventaire du mobilier du château de Fontainebleau en 1809, Archives Nationales o^{2}654, no. 656; Ernest Dumonthier: *Les Tables, styles Louis XVI et Ier Empire*, Paris, ed. Morancé, pl. 32. The sketch was referred to and reproduced by Jacques Silvestre de Sacy: *A.-Th. Brongniart*, Paris (1940) pp. 135-136, pl. XLIV.
[9] Arch. Manuf. Sèvres, Pb^{1}-L^{5}. See also Mme. de Basily-Callimaki: *J-B. Isabey*, Paris 1909 pp. 240-248, reproductions p. 241 and 247.

in the portraits of her most famous leaders. This was yet another [illegible] and spectacular success for the artisans of Sèvres. Below is [illegible] appreciation:

Dessus:	frs.
Pâte de la plaque 92 centim.	2.000
Fond vert de chrome et 2 repassages au grand feu	1.000
Première dorure du décor par *Boullemier*	1.043
Première cuisson à la moufle	125
Premier brunissage du décor à plat	50
Peinture et retouche du portrait de S.M. l'Empereur en pied, des 13 Maréchaux et Généraux en buste autour, par *Isabey*	9.000
Peinture en salis d'or et fond des ornements en or par *Philippine*	1.681
Dorure des reliefs des ornements par *Boullemier ainé*	500
Or employé pour tout le décor	240
Deuxième cuisson à la moufle	125
Brunissage des effets et ornements en or relief par *Moreau*	400
	16.164

		frs.
Dessin par *Percier*		240
Pied: Pour le pied, un tronçon de colonne orné de cinq figures bas-relief en blanc sur fond d'or mat.		
Pâte et sculpture (modèle compris)		2.400
Dorure		50
Or dissous et or fin		120
		2.570
Prix de fabrication	Total:	18.734
Bronzes par *Thomire*		4.000
Réparage et moulage par *Brachard*		300
Modèle par *Gérard*		1.300
Prix de vente pour le Gouvernement		35.000

The *Table des Maréchaux* took four years to complete. It entered the Sèvres shop in October, 1810, and a month later seems to have formed part of the furniture of the Tuileries; although the inventory of the Imperial palace never once mentions it.[10] After the fall of the Empire the table came back to the manufactory where it had the miraculous good fortune to escape being destroyed with the other porcelains bearing the

[10] Arch. Manuf. Sèvres, Vbb²f0120 and Vy¹⁹f032.

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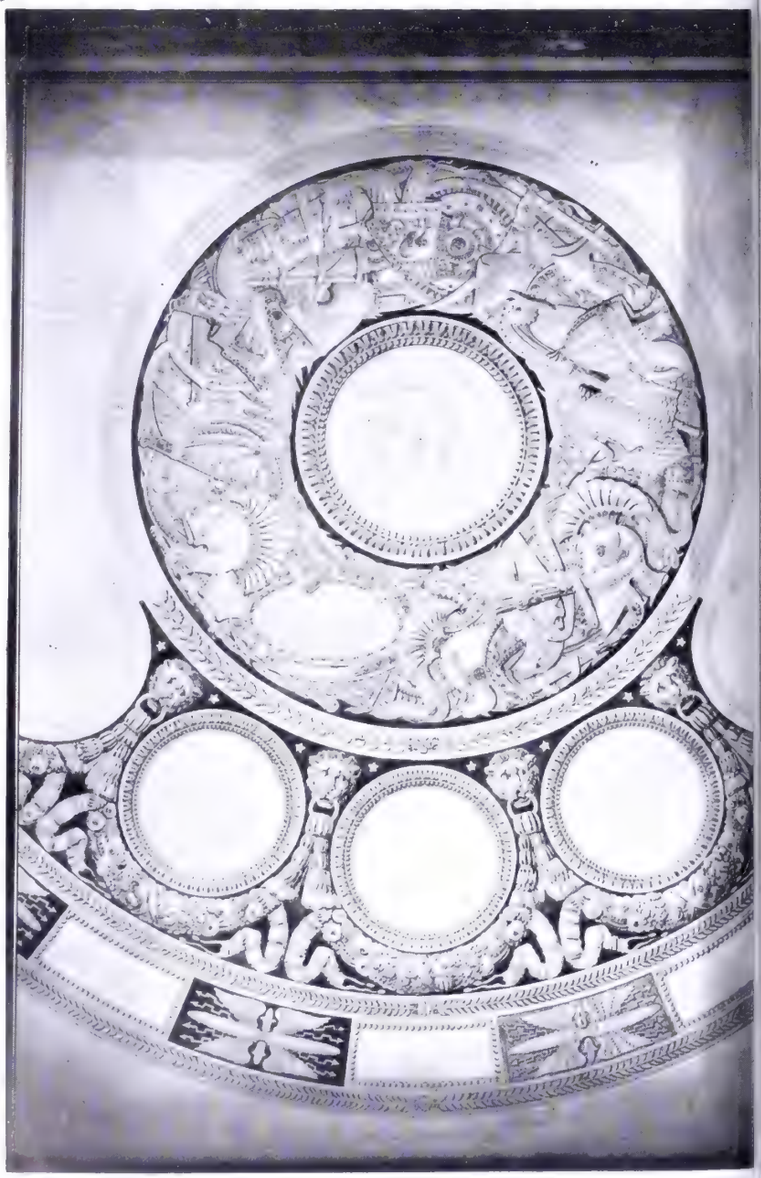

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8. Sketch for the Table des Grands Capitaines, by Alexandre-Théodore Brongniart. Archives de la Manufacture, Sèvres.

9. Sketch for the top of the Table des Grands Capitaines, to be compared with the porcelain top (No. 11). Archives de la Manufacture, Sèvres.

10. Table des Grands Capitaines de l'Antiquité, 1812, in Sèvres porcelain and bronze. Presented by Louis XVIII to the Prince Regent, afterwards George IV. Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

effigies of Napoleon and his family, then proscribed by the Bourbons. Afterwards it underwent other tribulations, of which we know little. It has been said that for some time it belonged to the Tussaud brothers in London. But no one knows exactly what happened to it before 1867, the date of an exhibition at Malmaison, when the famous table reappeared, much to the satisfaction of Napoleon III and the Bonapartists. Later, between the two world wars, the fortunate owner was a Ney, Prince de la Moskowa, a descendant of the hero of the Empire. The Ney family, however, parted with the table in 1929, offering it at a public sale in Paris.[11] Since then, through yet another generous action on the part of Mr. Edward Tuck, this historic table has formed part of the Napoleonic treasures at the Malmaison Museum.

It was Napoleon himself who had conceived the idea of the *Table des Maréchaux* and it was he who was responsible for commissioning another *guéridon*, which was to celebrate the glories of the greatest military leaders of the past, and was therefore called the *Table des Grands Capitaines de l'Antiquité* (No. 10). The remarkable artistic evolution which we have traced from the time of the establishment of the Empire shows, in this example, a still more successful development. The support, shaped in the form of lances, has gained in elegance of design and proportion; moreover, it is perfectly adjusted to the table top which is faithful to the circular tradition. The marvellous delicacy of the decoration, painted in imitation of cameos, and very skilfully perfected after three successive firings, is due to L. B. Parant, who had been specialising in this *genre* at Sèvres since 1806 (No. 11). A sketch by Théodore Brongniart reveals all the laborious care given to the ornamentation (No. 9). The general design was faithfully reproduced on the green top, except for the large circular band with military trophies, which is here replaced by a circular frieze painted in *salis d'or* by Béranger. Exactly in the middle of this rich decoration we recognise the imposing profile of Alexander and, all around, the twelve heads of Caesar, Pompey, Hannibal and other celebrated men of arms. The *feuille d'appréciation* gives us useful information about the technique employed in the manufacture of this table.[12]

[11] Sale of Collection of Ney, Prince de la Moskowa, Paris, Georges Petit Gallery, 27th May, 1929, No. 107, reproduction. Valued 400,000 francs (about £3,200 at that time) and pre-empted by the Musées Nationaux.

[12] Arch. Manuf. Sèvres. Pb^{1}-L^{1} and $Vbb^{5}f013$.

11

Plaque du dessus	frs.
Pâte	2.000
Fond vert au grand feu, cuisson	1.000
Disposition et première dorure du décor par *Boullemier jeune*	400
Pour une retouche et écriture	60
Première dorure du décor en or relief	180
Le premier brunissage	50
La deuxième dorure du décor en or relief	400
Or	300
Peinture des 13 têtes et 12 sujets de figures en camées par *Parant*	8.000
Peinture en salis d'or d'un bas-relief tournant autour de la tête d'Alexandre par *Béranger*	1.600
Peinture en salis d'or de tous les ornements par *Philippine*	1.575
Brunissage à l'effet des ornements en or par *Moreau*	250
Trois cuissons à la moufle à 125	375
La tige du pied	
Pâte, Fond vert au grand feu, Première dorure	700
Deuxième dorure relief sur les corroys par *Boitel*	40

12

11. Top of the Table des Grands Capitaines de l'Antiquité. A remarkable example of painting on porcelain, treated in the cameo style. Buckingham Palace. Reproduced by gracious permission of Her Majesty the Queen.

12. An engraving of the Coronation portrait of George IV by Sir Thomas Lawrence. British Museum.

	frs.
Or	60
Brunissage à plat	12
Brunissage des reliefs par *Mme Boitel*	38
Le Bouclier	
Pâte	
Fond vert au grand feu, cuisson	[illegible]
Peinture du coussin en pourpre par *Godin*	10
Dorure du décor en écaille par *Moreau*	140
Or	48
Premier brunissage	18
Deuxième brunissage	12
Total des frais directs:	18.319

	frs.
Montage et garniture en bronze par *Thomire*	4.000
Prix de fabrication	29.025
Prix de vente	35.000

To trace the history of the *Table des Grands Capitaines* is a comparatively easy task. It was completed in 1812, and, unlike its predecessors, its destination was not immediately decided. It was in 1817 that Louis XVIII brought it out of its obscurity at Sèvres to offer it, in the same year, to the Prince Regent, afterwards to become George IV. The gift was presented to the Prince on the 3rd May, 1817, by the Marquis d'Osmond, the French Ambassador in London and the father of the brilliant Comtesse de Boigne. This admirable piece of furniture was placed in the embrasure of a window in the Bow Room at Carlton House and later was moved to Buckingham Palace where it is now in the Blue Drawing Room.[13] George IV considered this gift from the King of France to be of priceless value; so much so that he insisted on its inclusion in his great Coronation portrait (No. 12) painted by Sir Thomas Lawrence, now in the State Dining Room.[14]

We now come to the last of the Napoleonic tables to leave the Sèvres factory. The archives record that the work on a piece of furniture ordered in January, 1811, was interrupted by the events of 1814-1815 and finished only in 1817. This is the *Table des Palais Impériaux*, for which Sèvres summoned from Florence the excellent landscape painter Jean-François Robert, at that time in the service of Napoleon's sister, Elisa, Grand Duchess of Tuscany. Upon the green table top formed, like those of the preceding tables, of a single piece of porcelain, were painted nine panels representing the residences of the Tuileries, of Saint-Cloud, Rambouillet, Compiègne, the Trianon, Meudon, Versailles, Fontainebleau and Saint-Germain-en-Laye. Boullemier was responsible for the ornamentation and Develly for the burnishing. A guéridon so sumptuously adorned could clearly not be lost to sight. In fact, it attracted the attention of Charles X of France who offered it in 1825 to François I, King of Naples, the father of the Duchesse de Berry.[15] However, nothing is known about its later movements or its present whereabouts.

With the Restoration which followed the Empire, Sèvres continued to manufacture tables with more or less allegorical decorations, sometimes of bizarre fantasy. The magnificent coronation of Charles X at Rheims in 1825 was the occasion for the creation of a new round table, commemorating the ceremony with a faithful but spiritless objectivity, while the form of the table remained true to tradition. But the style was soon to undergo a change. The superabundance of decoration was to become accentuated, and the profusion of colours and brilliance of gilding increased to such an extent that the beautiful Sèvres paste was to disappear finally under a thick painted and vitrified surface. This was the triumph of painting over porcelain. Never before had the well-known talent and skill of the Sèvres craftsmen been so evident at this period, impregnated with French romanticism. The material perfection was itself to become a source of danger. The art declined and the workmanship became stale, while the cult of technical prowess finally smothered the beauty of the material.

This revolution was not slow to bring about, well before 1850, the progressive industrialisation of the Sèvres factory, which was happening with every other branch of decorative art in Europe.

[13] [illegible] Smith, *[illegible] Palace*, London 1931, pp. 283-285 and illust.
[14] H. Clifford Smith, op. cit., p. 164, pl. 181.
[15] Arch. Manuf. Sèvres, Pb[1] and Vbb[7]f01.

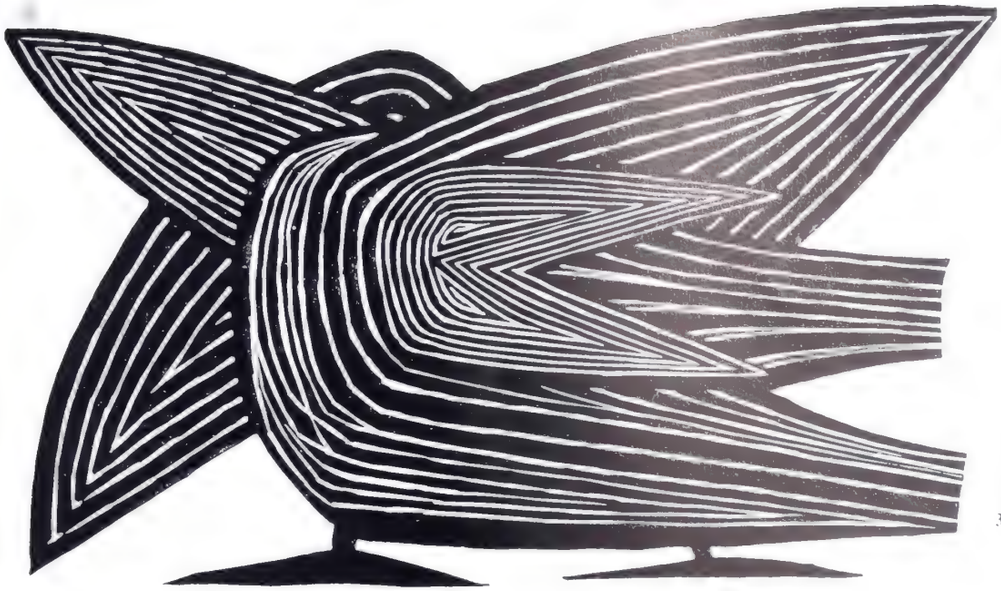
The Engravings and Aquatints by Prassinos for The Raven

BY W. J. STRACHAN

ENOUGH has been said in the previous monographs in this series (see *The Connoisseur*, March, April and November, 1957, and April, 1958) to situate the 'beau livre' as a *genre*. Essentially it is an article created by artists and craftsmen to appeal to the eye and touch as well as to the intellect. The comparatively high cost and, in many cases, its subsequent rarity-value are incidental. Books illustrated by the most avant-garde artists share these qualities with the illuminated manuscripts of pre-printing days and such incunabula as early block-books and are therefore in one sense the most traditional of all contemporary books. The enjoyment one gains from examining these 'beaux livres' is then visual and tactile. Tactile in the pleasure derived from handling an original binding in noble materials, a choice hand-made paper, be it Auvergne or Arches (as in the present case) and contemplating illustrations pulled directly from wood-blocks and copper plates 'worked' by the artist himself. *The Raven* is of particular interest to us, being printed in Poe's original English text and it presents perhaps even more of a feast to the eye and touch in that it is illustrated by two autographic processes, wood-engraving and aquatint—a rare combination in one and the same book.

The care and time required for the preparation of the blocks and plates before the 'épreuve d'artiste' stage is reached, the pains lavished on the printing of both text and illustration by two different teams of craftsmen—one for letterpress and wood-engravings, one for the aquatints—impose a limit on the number of copies of the book (in the present case sixty-two, including ten special copies not for sale). Thus, if one takes into account the artist's three years of intermittent work on these illustrations, his reputation as a painter, décor and theatrical costume designer, present owners of this superb edition of *The Raven*, of whom the Victoria and Albert Museum is one, can consider themselves fortunate to have acquired their copies at 35,000 francs. Particularly since this book was selected, along with works by artists of international standing such as Picasso and Braque to represent the 'livre d'art' at the Brussels Exhibition of 1958 and, together with the artist's tapestry, earned for Prassinos a 'grand prix'.

Those familiar with Prassinos' early work will feel no surprise that Edgar Allan Poe's poem should have appealed to him so strongly. The American poet has, like Oscar Wilde, always been more highly esteemed in France than in England. His popularity, which of course owes something to the surrealist movement, goes back in fact to the time of Baudelaire, Verlaine,



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Mallarmé and other so-called *poètes maudits*—anti-bourgeois and anti-tradition. Baudelaire may have even inspired Mallarmé—the translator—to choose Manet as the illustrator of the first French illustrated edition of *The Raven* which appeared with six fine, folio-size lithographs in monochrome from that great painter's hand. That was in 1875 and it marks the revival of books illustrated by painters or sculptors as opposed to those executed by professional illustrators or copyists.

The edition had no worthy successor until the present one, launched by that enterprising publisher of fine books, operating from Belvès in France—Pierre Vorms. Not that Poe's influence had diminished. Goerg, for example, had contributed a fine edition illustrated by twenty-eight etchings, *L'Ange du Bizarre*, published by Marcel Sautier in 1950 and his literary disciples include André Breton and Julien Gracq.

Mario Prassinos, born in Constantinople in 1916 of Greek parents, became a naturalised Frenchman, fought in the Resistance and has been working in Paris now for twenty years. Like his talented sister, Gisèle, whose recent *Le Temps n'est rien* has been very well received in France, he fell early under the spell of surrealism. Thanks, however, to a cathartic process of graphic expression in that idiom, he gradually disengaged himself from what is essentially a literary movement. But he owes a good deal to it, and the books he illustrated in the decade 1937 to 1947 are far from negligible. They include the following significant titles: *L'Hérésiarque et Cie* by Apollinaire (thirteen dry-point etchings); *Contes Fantastiques* by Charles Nodier (drawings and six dry-points); *Le Vieux Marin* (drawings for Coleridge's *Ancient Mariner*); and *Romeo e Giulietta* by Matteo Bandello (thirteen engravings on copper). Of these the latter seems to me to be particularly distinguished. By the time he was considering *The Raven* in graphic terms he had begun to move away from the idiom of his surrealist period. The gradual change to a non-figurative idiom in his easel-painting has involved no sacrifice of his fundamental sense of the dramatic or tragic. This is evident as much in his illustrations to *The Raven* as in his décor and costume designs for the Théâtre National Populaire production of *Macbeth* in 1954. His *Raven* illustrations might be described as an expressionistic interlude between two periods: entirely satisfactory, since Prassinos, despite his success as a painter—for by that date the French State had already purchased one of his oils for Le Musée d'Art Moderne in Paris—is sufficiently non-doctrinaire and appreciative of the special requirements of books to regard illustration as a problem apart. In his painting, whether he is rendering a landscape in Provence, the Mistral or (more recently at the Galerie de France) cypress trees, he is concerned with the underlying sensation, the essence of the phenomenon. It is a subjective approach. In illustration, however broadly conceived, the degree to which the artist can be subjective is limited not only by the spectator but by the nature of the text. Prassinos has posed and solved this problem admirably. It was to evoke the mood of the poem, mark its progression and decorate the page. The twelve wood-engravings fulfil all these functions, and, with the ten aquatints that form a suite separate from the text, constitute a superb set of variations on a theme; for Prassinos, unlike Manet, has been content to limit himself to treating the bird alone in all its aspects, sinister, fateful, comic, tragic, decorative. Indeed, none of these elements is absent from the poem. Its graphic equivalent is to be found in many of the wood-engravings but particularly in the full-page frontispiece (**No. 1**—33 cm. × 28 cm.). This splendid, heraldic bird conceived two-dimensionally, facing a bold half-title in a 72-point

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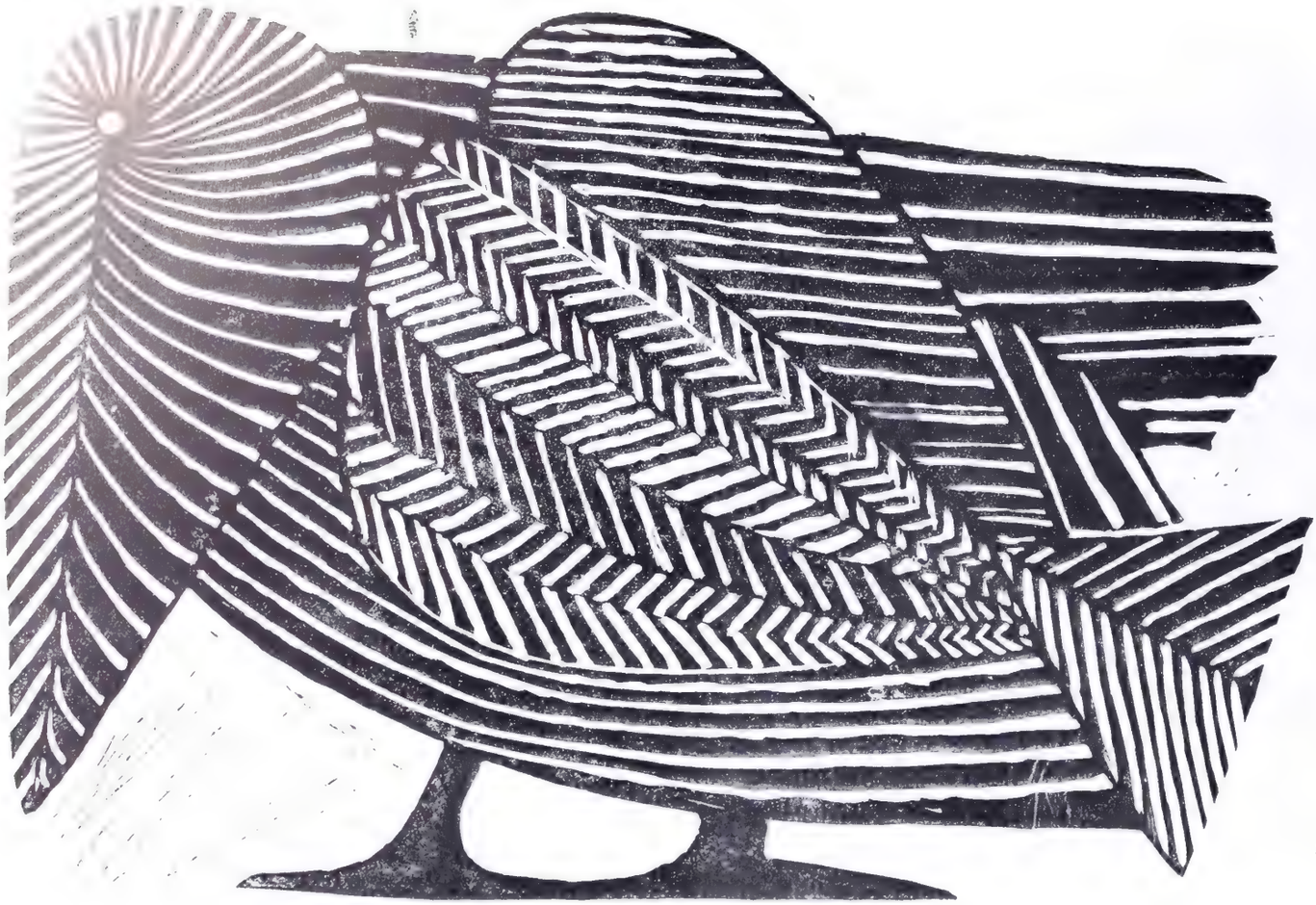

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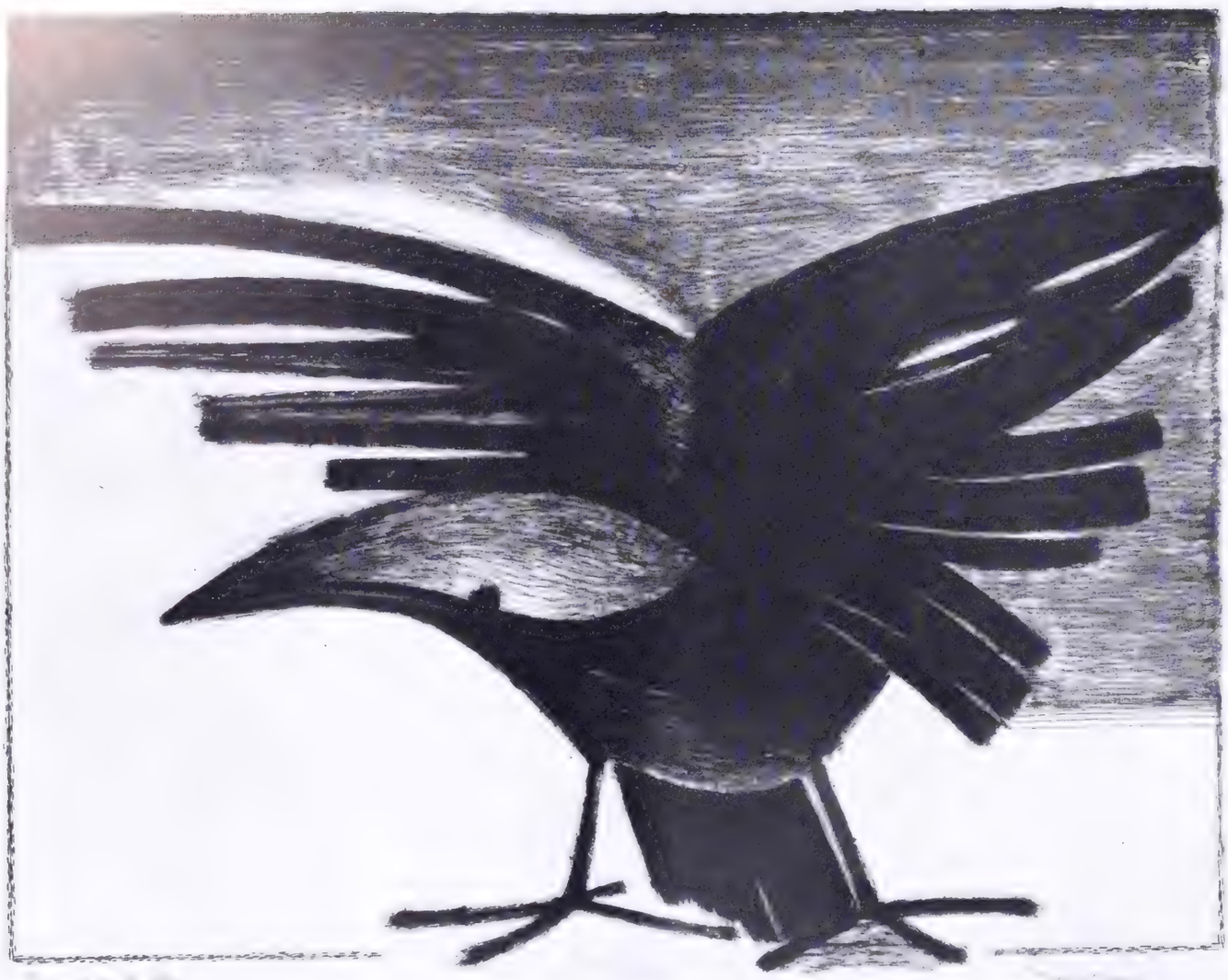
'vieux romain' type announces the sinister mood of the poem. Its counterpart occurs at the end of the book, a contrasting, complex design of white lines on black, well suited to the generous imperial quarto page (**No. 2**—36 cm. × 28 cm.).

Prassinos, who prefers the austerities of black, white and greys to colour even in his paintings and tapestries, achieves a full range of expression within the limits of wood-engraving and aquatint. This predilection seems to me partly psychological—the expression of his own sober dignity, partly a conscious exploitation of the richness of effect obtainable that, paradoxically, accompanies it. One finds the same phenomenon in the silver harmonies of Velazquez and the sombre tones of Goya's aquatints. So these illustrations to this tragi-comic poem have gravity, wit and sometimes drollery but are never sentimental or vulgar.

Technique plays a tremendous part in the invention of graphic vocabulary; the exploitation of (originally) a child's chinagraph pencils combined with watercolour was of paramount importance to Henry Moore for his Shelter Drawings. Matisse's discovery was the potentiality of the sinuous white line on lino which led to one of his masterpieces, the illustrations to *Pasiphaë*. Prassinos in his individual approach to the wood-engraving, characterised by a pattern of sensitive white lines (grooves in the wood), decorative as well as expressive, on a large surface area, has forged a language no less his own. The significant modifications on his preliminary drawings in indian ink and chinese white testify to the care with which he has integrated the design with the half-page of text. Here his long experience as a man of the book, not only as a *peintre-graveur* but also as a designer of covers and original bindings for the Éditions G.L.M. and Gallimard's N.R.F., has stood him in good stead. Without in any way disturbing the two-dimensional sense of the page, Prassinos creates the feeling of movement, either imminent or having just taken place (**No. 3** 'And the raven never flitting . . .'—15 cm. × 26 cm.)—what Roger Fry used to call the 'pregnant moment'. This, the opening in-text illustration, sits well over the weighty 24-point Venetian letterpress for which the Priester Frères were responsible. Contrast this with the intentional immobility of the vertical design of the closing page (**No. 4** 'Once upon a midnight dreary . . .'—15 cm. × 26 cm.). These wood-engravings occur in pairs on facing pages. One of the most striking has a bird, shown front-face and with half-raised wings (**No. 5** 'startled at the stillness'—16 cm. × 26 cm.) opposed to a recto showing the raven in profile, enriched with a striking herring-bone pattern on the wing (**No. 6**). Another pair are contrasting leaf-birds, the downward curve of the wing at the edge of the left-hand page being counterbalanced by the upward tilt of the



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right-hand bird's wing. The white vein-like lines of irregular widths form a pattern of great sparkle and vitality. Something the painter Bazaine has said strikes me as relevant here. 'Real sensibility', he writes, 'begins when the painter discovers that the eddies of the tree and the bark of the water (*sic*) are related . . . that the rocks and his own countenance are twins . . .' The final wood-engraving, surmounting the stanza 'And the Raven, never flitting, still is sitting . . .' and ends with the oft quoted 'Nevermore' immortalized in Gauguin's famous painting, shows the bird in a mood of sardonic wickedness that echoes the text (**No. 4**).

Aquatint is a complex medium, one of the most difficult for the calculated effect that Prassinos has successfully achieved. Like Picasso in the latter's Buffon (*Histoire Naturelle*), he has used the combined process of aquatint and etching. Some (like **No. 7**) have been executed in broad tones with a brush and have background lines drawn in with an etching needle; in others (**No. 8** —26 cm. × 31 cm.) the rich, black, velvety tones have gained depth and substance by the network of lines drawn into them. In others again our eyes can enjoy a variety of tone and texture. Prassinos had evidently profited by his experience of the large-scale aquatints, basically patterns on the theme of black and white cattle, which he had been executing about that time. They symbolize his desertion of the romantic world of accidental appearance for that of classical synthesis. Not that the artist had parted company with representation, and it is interesting to note how the ravens' feet, which in the wood-engravings form as it were a horizontal link with the lines of text, are treated more naturalistically in the aquatints (**Nos. 7 & 8**). In this way, in contrast to the wood-engravings, the birds are situated in three-dimensional space consonant with their character as part of a suite of separate prints. In some of these the artist gives the raven an overpoweringly dramatic effect by bleeding their outspread wings off into the margin. The French use the word 'envergure'—literally 'wing-expanse'—to indicate breadth in a figurative sense. It is the appropriate term to describe both the wood-engravings and the suite of aquatints that grace this fine book and which possess the rare quality of universality. One can safely prophesy for it a secure niche among the best 'beaux livres' of the last decades. It is good that an artist whose oil paintings and tapestries have been winning increasing international recognition (the Venice Biennale for the former, the Gran Prix of Milan for the latter both in the year 1957) should have made such a valuable contribution to the 'Beau Livre'. It must be gratifying for the publisher Pierre Vorms, since it was he who, in Paris 1938 at the Galerie Billiet Vorms, gave Prassinos his first one-man exhibition.

Victor Hugo as a draughtsman

BY JEAN SERGENT *Director, Maison de Victor Hugo, Paris*

A DRAWING of a nude woman lying on a divan, which recently entered the Victor Hugo Museum, was lying on my table awaiting a rearrangement of our pictures. The line was firm, supple, colourful. 'Why!' exclaimed a friend, 'you've got a very nice Manet there'.

On another occasion, I was trying some slides on the screen of a provincial hall where I was to give a lecture that night. The last two were of a view of the Rhine at dusk, and a landscape composed of a clump of trees beside a track, with a castle lit by a pale sun, low on the horizon. When the lights were on again, the manager of the hall said to me 'I'm interested in drawings. The three trees was a Rembrandt, was it not? But the other one, with the steeply banked river? There was something of the Romantic about it, yet it is built up like a Claude'.

The artist that the two amateurs of art were confusing with Manet, Rembrandt and, more oddly, Claude—and I can recall ten other such errors, not in the least shaming—and whom serious writers on art have compared with Piranesi and Goya, is Victor Hugo.

Why is he not better known as an artist than he is? The first explanation that comes to mind is that it is precisely because he is Victor Hugo. To agree that a man is a genius is to recognize that he possesses an exceptional gift in one way or another, though only of one kind. The idea is repugnant that a man should be a genius in more than one way. Add to this, the concentration in one place of Hugo's drawings, which hinders contact with them, and a complete absence of any corpus of good reproductions. Of four hundred and fifty drawings, more than three hundred and fifty are in the Maison de Victor Hugo in Paris.

But there is more than simple lack of recognition. When they are discovered, these drawings suffer from prejudices and slights which are framed thus: the best of them is only the success granted by chance to a gifted amateur richly endowed with imagination; whatever their merit, even when they are excellent, they only extend, or illustrate some text or other.

It must be agreed that there are good grounds for the first contention. In the preface to an album, published by Castel in 1863, of reproductions of twenty-four drawings by the poet, Theophile Gautier wrote: 'It is always the great poet who holds the pen, only since it is not strictly controlled, it amuses itself by scribbling on the margins of dreaming thought the vaguest shapes of visions seen through mists, chimerical fantasies and the accidental caprices born of the unconscious straying hand. How many times . . . have we not watched with astonished gaze the transformation of a blot of ink or coffee on the back of an envelope, or on the first scrap of paper to come to hand, into a landscape, a castle, a seascape of amazing originality. While he played with the strokes of his hatching the poet talked . . . and when came the time to go home we all clamoured for the drawings scratched by the lion's claws. Victor Hugo never pushed beyond the bounds of a simple relaxation this natural faculty, knowing that one man is barely enough for a single art.'

This is a weighty opinion. Gautier himself was an artist and was nearly only an artist. He was also an intimate friend of Hugo's.

Yet 1863 was not the first time that Gautier wrote of Victor Hugo as a draughtsman. He had done so many years before, in 1838, when a drawing composed in the previous year was published (Place de Lier, Belgium); also in 1852, when drawing attention to the sale of his effects which the exiled poet was holding, he stressed the merits of the *Castle with the Cross* (No. 4), the largest and one of the most striking of his drawings. In each case, far from ranking Hugo at a distance from those whose whole job it is to draw and paint, he put him frankly at their head; even before the innovators who had already become famous: 'Victor Hugo is not only a poet, he is also a painter, and one whom Louis Boulanger, Camille Roqueplan or Paul Huet would not disavow as a father'. He added: 'if he were not a poet, Victor Hugo would be a painter of the first rank . . . He excels in mixing in his sombre

1. 'Nude by Lamplight.' It has been said far too often that Victor Hugo's talent extended no further than the painting of imaginary mediaeval towns. The Maison de Victor Hugo owns, together with a few figure studies of men, a dozen or so compositions which are certainly not portraits, but where the grace and charm of the face or the body of a woman are expressed with energy. Hugo's art is here close to that of Goya, whom he admired. This drawing (undated, but between 1853 and 1870) is probably the record of something actually observed.

wild fantasies the chiaroscuro of a Goya with the terrifying architectural effects of a Piranesi'.

the new tone in 1863? What had happened? The answer ple. Since the initial efforts to launch the drawings had left the public sceptical and indifferent, and since Victor Hugo had the most solid objections to being ranked in the last or even in the second class, he decided, by adopting a careless attitude, to claim to be in no class at all, and to be considered merely as an amateur. This attitude is clearly revealed (though it certainly dates from earlier) in a letter written in 1860 to Baudelaire to thank him for the copy of his most recent 'Salon' (that of 1859) in which was mentioned in passing 'the magnificent imagination striking through his drawings'. 'I am most happy' he wrote, 'and proud of what you have been so kind as to say of the things which I call my pen drawings. I ended by mixing in them pencil, charcoal, sepia, coal, soot, and all sorts of odd mixtures so as to be able to express as best possible what I had in my eye, and above all in my mind. It amuses me between two verses'. And when Castel asked him for permission to make the album, he wrote in the same vein this letter destined for publication: 'Chance has brought before your eyes some examples of my efforts in drawing, done during moments of reverie and almost unconsciously with what ink still remained in my pen, on the margins or the covers of manuscripts. I fear greatly that these casual jottings, thrown more or less carelessly on to paper by a man who had something quite different to do will cease to be drawings from the moment that they pretend to become them'.

There is no doubt that it is from this kind of text that Theophile Gautier's sprung. Hugo had suggested to his friend (whom he insisted should write the preface) what he wanted said. Gautier agreed, both because he was easy going, and because the theme offered an occasion for interesting developments. Perhaps he also thought, ingenuously, that in the end truth will out.

Alas, Victor Hugo, repeated by Gautier, has been believed beyond his hopes. Generations have been taken in by his coquetry, seduced by the attractiveness which often accompanies a legend, and which, often, lacks truth. Let us consider all that refutes it.

First, simply: if they had been done with the first materials that came to hand, made with ashes or chocolate, we should not have any drawings to argue about today after a hundred years: their dust would have returned to dust. And if that does not suffice, there are the letters which the poet wrote from his exile to his eldest son Charles who had returned to France, asking him for pencils, sepia—all the classic armoury of the artist.

Hugo's indifference to his drawings? Then why did he insist that his brother-in-law, Paul Chenay, who had rashly undertaken to engrave the *Hanged Man* (or *John Brown*) should be absolutely faithful in execution and should take every possible precaution in the return of the original drawing to Guernsey? Why did he begin by rejecting, as insufficiently worked, nineteen of the twenty-four plates which Castel used for his album? Why does he claim so loudly, by a large and showy signature, so many of his works? Why does he give them to those he cares about? Here again, the most ordinary common sense should suffice. Why believe that this hard-working man to whom each moment was precious, this proud man, who at the age of fifteen had preferred to be nothing if he could not be Chateaubriand, should have given so much time to what he knew to be mediocre? For the four or five hundred drawings are there, many of them of considerable size, and not to be disposed of in ten minutes.

They exist in number and in quality. Whoever, with only a moderate knowledge, has carefully considered *La Tour des Rats* (No. 2) cannot but be positive that nothing is less left to chance, nothing is more carefully worked out than a drawing by Hugo. Look at it and you will understand why someone once spoke of Claude; there is the light which illumines and enlivens the heart of the drawing; there is also the composition. Two large diagonals run down from the edges of the sheet at different angles, drawing the spectator's eye to the point where they meet, slightly to the side of the centre where stands Hatto's Tower.

This evident knowledge poses a problem. Where and how did Hugo acquire it? Mention has been made of lessons received by a child of nine or ten at the College for Noblemen at Madrid where he astonished both his teachers of Latin and of drawing; of the year of preparation at the École Polytechnique, of snatches of teaching picked up from Julie Duvidal de Montferrier, who taught drawing and painting to Adèle Foucher, later Mme. Victor Hugo. All that seems to me to be of little account. Should more importance be attached to the society of artists, or the visiting of museums? My friend, J. B. Barrère, of Cambridge, has reproached me for dismissing too lightly in my small book* these visits to museums. I do not deny that Hugo saw paintings by great masters: what I maintain is that they could not have educated a talent which burgeoned suddenly at the moment when he discovered them.

This ready talent, in fact, required a stimulus, or at least an occasion for birth. It was provided by his travels which awakened in him the desire to record the unusual appearance of the world around him; and, since he was always accompanied by his mistress, the happy moments of his life. It is necessary to insist on the nature of this stimulus to his talent; for it implies a desire for faithful representation which is visible from the earliest drawings (contemporary, therefore, with the first real journey made by the lovers in 1835) and which was to be manifested throughout the artist's career.

Facility in execution may come so quickly to him, that he is able by 1839, on his first voyage to the Rhineland, to adopt a broader, freer and more rapid manner (as in the *Altdorff*, the *Mythen* and, above all, in the *Tour des Rats*, which he finished or even executed entirely in the studio); he may abandon the imitation of actual objects as a help towards remembering them or imagining them; notwithstanding, he will always be possessed by that longing for truth, that reverence for the real which enabled him to recommend his sons 'always to draw from nature'. All his designs hold solidly to the ground and for that reason have both weight and volume. Even when we think that he has imagined everything, invented everything, one or more details often reproduce what he had before him at the moment of drawing, or are taken from some exact note made in his sketchbook. In the *Castle with the Cross* (No. 4) the precise yet complex cross, standing at the entrance to the bridge leading to the fantasy castle, is none other than the Spanish processional cross that may still be seen in the poet's small room in Guernsey. This frequent mixture of the real and the imaginary means that any division of Hugo's drawings into categories of 'things seen' and what he himself called 'visionary compositions' becomes quite arbitrary. But the classification, carefully made, becomes really interesting if studied in conjunction with the dates of the compositions. These prove what logic suggests: that the 'visions' predominate at times when, unable to travel, Hugo finds consolation in reliving his earlier journeys and in imagining others. Many drawings purport to be 'Souvenirs' or have titles like 'Castle in Spain'. They all belong either to the years 1843-51 or to the first ten years of his exile—a period when the spectacle provided by the sea attracted and sharpened his eye. Hence, the fact that he was far more sedentary than nomadic, though against his will, makes his oeuvre richer in 'visions' than in 'things seen'.

**Les Dessins de Victor Hugo*, Paris, Plon-La Palatine, 1955.

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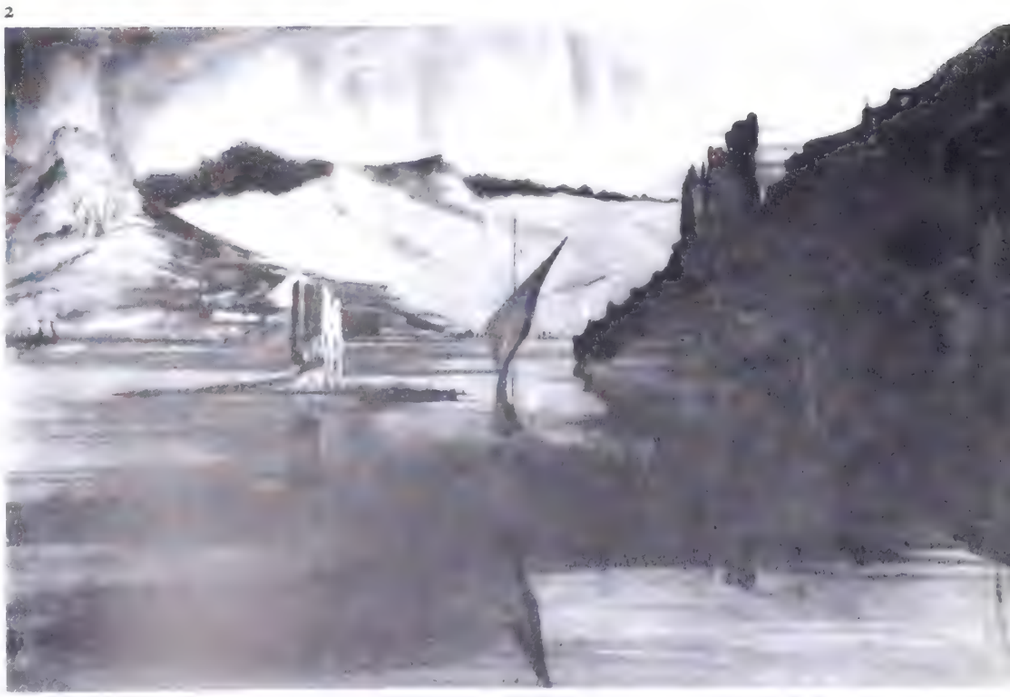


2. (*right*) 'La Tour des Rats.' This drawing (dated 27th September, 1840, the year of Hugo's second journey through the Rhineland) shows the mastery to which he had attained some four or five years after his first efforts. It represents the Tour des Rats described in 'Le Rhin' (Letter XX); but drawing and description do not exactly agree. According to the latter, Hugo discovered the tower at night; the drawing shows the scene at dusk. The latter would seem to be the more accurate, although it was certainly finished or even entirely composed later, since the description seems to seek to recall the impressions that the poet received when a child from a German engraving (cf. the letter cited above).

3. (*above*) 'Landscape with Three Trees.' This work, one of Hugo's finest, belongs to the period (1850) when the poet, distracted from poetry by his interest in politics, expressed himself by choice in his drawings. His strength, his power of evocation, with the simplest means, recall Rembrandt.

Now the second prejudice that I remarked on as being frequently held against Hugo's drawings concerns the wealth of their intellectual and emotional content. It is a great temptation to say that the draughtsman's imagination echoed that of the poet: in other words, that the drawings repeat the poems.

It is true that Hugo was sometimes his own illustrator. The manuscript of the *Toilers of the Sea* in the Bibliothèque Nationale is full of drawings, either marginal or in full sheet, of landscapes and characters from the novel, characters among which one of the chief is a small boat—the Durande. Yet the drawings that are pure illustrations form only a very small part of the whole oeuvre: hardly a couple of dozen in the collection at the Maison de Victor Hugo, even if we include among them the works that could just as well be classified among the 'things seen', such as the *Menhir où m'a parlé la Bouche d'ombre*, which as well as recalling a famous poem from the 'Contemplations' is primarily a drawing of a standing stone in Jersey, near Rozel. Bearing this in mind, even if drawing and poem or prose can be matched and proceed from the same idea, do not let us be in too much of a hurry to put the drawing in the shadow of the written page.

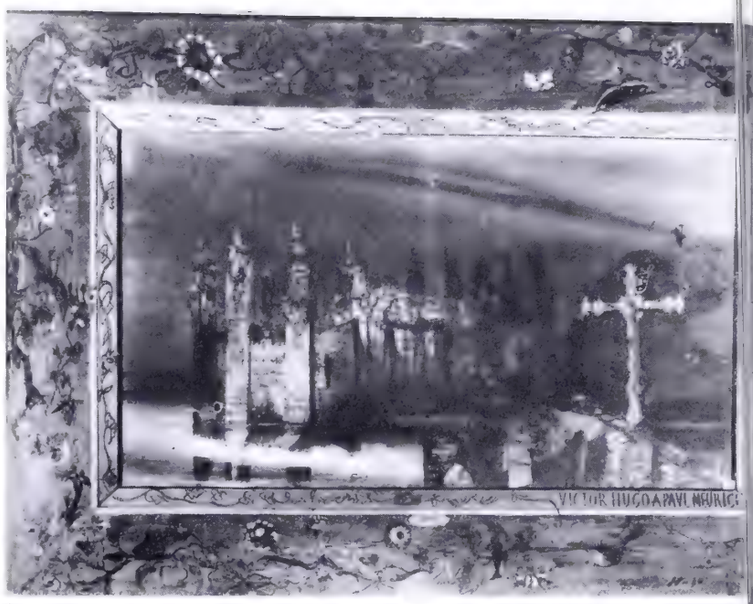
The composition of the *Toilers of the Sea* (1866) led Hugo to read widely on seas and sailors. One day he found in *Les Délices de la Grande Bretagne*, by James Beeverell, the description of a lighthouse built near Plymouth during the seventeenth century. He drew this lighthouse (Eddystone) with the help of the plate from the book. He only described it more than two years later in *L'Homme qui rit*.

There is yet a more significant example. A fairly large drawing represents standing stones, such as he might have seen at Carnac or, isolated, in Jersey. If one looks at them closely, one can see that human faces are vaguely indicated in these *Dolmens and Menhirs*, and one remembers the poem in 'Contemplations' where the poet asks if these stones are not the hell of criminal souls such as Cambyse's, the Neros', or Egisthus'. Yet the drawing has an indisputable date (1850), whereas the *Pleurs dans la nuit* was not written until 1854.

Many prime ideas were thus expressed in drawings before they were put into words, and it has often been remarked that, generally, the sombre drawings, where the chiaroscuro is supreme, where by the melting contours, objects change into other objects close to them in form, come before the sombre poems, often called the metaphysical poems. The drawings have so much of a life of their own that they continue to flower in periods empty of literary works—such as the years 1843-51, when the poet devoted himself with small fortune to politics. It is by them that Hugo proves that he is still a poet.

But even where the drawing does follow the written word, it offers this of interest: it expresses the same thought with more simplicity and strictness. In 1855, when Hugo was still living in Jersey, a certain Tapner, an incendiarist and murderer, was hanged in Guernsey. In 1859, John Brown, a white, seized while bearing arms at the head of negroes in revolt, was hanged in America. Hugo's hostility to capital punishment is well-known; the attack made by society against the sanctity of human life is complicated in the second case by an attack on the spirit of liberty. What was his reaction to the executions? It is not to be sought in the letters he wrote in the first instance to Lord Palmerston, and in the second to the people of America so much as in the drawing already referred to, one of the most beautiful created by the poet-painter, that he gave to be reproduced by engraving.

Why did he thus put the drawing before the written word? Because he knew that the image—invented by man before writing—has over the written word the advantage of universal



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4. 'Le Burg à la Croix.' The largest of Hugo's drawings, and, because of its formal beauty and the richness of its content, one of his most important. As in several other works, particularly those from the prolific years before his exile (this one is dated 1850), the imaginary and the real (the cross at the entrance to the bridge) are mingled. Paul Meurice, who was to become the executor of the poet's will, and who founded the Museum dedicated to him, bought this drawing at the sale of Hugo's effects in 1852. Hugo gave him the frame which he had specially made for it in 1871.

6. 'Ship Wrecked on a Reef' (1866). The illustrative drawings are much less numerous than has often been said. Of all Hugo's books, the 'Toilers of the Sea', is that which evoked most strongly his talent as an artist. Besides many complete pages, such as this one, the manuscript is full of illustrations in the text itself and on separate sheets. But before becoming an illustration—that is, a created image—this evocation of the wrecked Durande is the proof of the attraction that the sea had for him, above all during his exile, and of the quality of his powers of observation.

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5. 'The Hanged Man.' This drawing, which exists in four versions (Maison de V. Hugo; the Louvre; Hauteville House; Budapest) is a good example of the preference which Hugo gave to a drawing for the expression of a powerful idea. It is in these works, where the subtle play of light and shadow defines the body of the victim, that he reacts most powerfully to capital punishment, firstly in the case of a legal condemnation (Tapner, 1855) and then in the case of John Brown (1859). They express better than any words—they bear only the caption 'Ecce lex' or, simpler still, merely the word 'Ecce'—the horror that he felt for the law of retaliation and the spirit of vengeance.

7. 'Eddystone Lighthouse.' The extraordinary architecture of this lighthouse is fairly fully treated in 'L'Homme qui rit'. But the novel was not written until 1869, whereas the drawing is of 1866, the year of the 'Toilers of the Sea'. In this year Hugo accumulated a huge quantity of material on the sea. In a small book in his library he found a plate which attracted him, and to which he added, in the drawing here reproduced, little in the way of detail but a movement and an atmosphere heavy with menace which presaged the speedy end of the daring lighthouse.

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comprehensibility as well as that of conveying with few signs, seen immediately as a whole, all the essentials and only the essentials. On such occasions the prolific (some would say over-prolific) genius discovered the merits of concision.

It is this concision which astonishes or moves one in the best of his drawings. For example, in the *Landscape with Three Trees* (No. 3) already referred to there are only a small number of masses: the trees in the foreground, a castle whose outlines are blurred by mist and distance, further away still another meagre clump of trees beside an open plain stretching without relief to the horizon where the sun rises or sinks. The intense poetry of this picture depends on the depth of the space lightly yet exactly established, and on the contrast between the emptiness of the earth and the divined complexity of the fragile works of man. Are there many of Hugo's poems that touch us by the same simple means? In fact, this *Landscape with Three Trees*—like the *Two Castles*, like that vision of a castle repeated fantastically in the waters of the lake (No. 8), like twenty other works where there is as much to guess at as to look at, so great is the richness of the drawing and the shadows—is a form of poetry almost unknown to the Virgilian and translucent verse of the earliest years, or the tumultuous poems of the later period.

I have referred to simplification. This word suggests another reproof, at least another objection often made against Victor Hugo as an artist. It is one bandied about by those who have allowed themselves to be drawn into agreeing that the man certainly had a seeing eye and an expressive hand. 'Bah!' comes the objection, 'his art like his poetry depends purely on contrasts. His opposition of blacks and whites only echoes that of good and evil running through most of his poems'.

There is some truth in this. But truth that to me only diminishes Hugo if his Manicheism is unacceptable on a spiritual plane: as if in art Dürer is lessened by his having been primarily, or almost exclusively an engraver, the mighty artist of *Melancholia* or the *Knight, Death and the Devil*. But I fear that those who reproach Hugo with his gift for simplification are themselves guilty of simplifying through ignorance. Have they looked properly at the *Château de Vianden*, the *Spider*, the *Townhall of Thionville*, the draft for the frontispiece of the last *Légende des Siècles*, the female nude of the manuscript of the *Chansons des Rues et des Bois* (for one must avoid swamping the figure studies with the mass of the landscapes), and above all perhaps, the *Fireplace of Hauteville House* (No. 10) in its two versions? They will probably agree. There is, in these watercolours, above all, in the management of the difficult relations of blue and green of the Delft tiles of which the fireplace is made, a subtlety worthy of Vermeer.

On the whole, Victor Hugo was content to express himself with the broad oppositions of blacks and whites, but since he was sensitive to colour he was perfectly capable of expressing it as well. If all this is true, if the drawings which occasionally provide us with an insight into his written work and another way of penetrating deeply into his thought, reveal, by the working of another aspect of his genius, something that would have remained hidden without them; if they are also, and above all, important for themselves, through their own beauty and by virtue of a style which is theirs alone, is it not unreasonably unjust to refuse to admire the work of Victor Hugo as an artist on the grounds that we admire him as a poet?

8. 'Town on the edge of a Lake.' An example of what Victor Hugo himself called 'visionary compositions'. He did a great many of them during the years when (from 1843 to 1851, during the early years of his exile, until 1861), travelling being impossible, he amused himself by recalling his memories without hesitating to embellish them with whatever his powerful imagination suggested. The technique of this drawing is like that of the 'Burg à la Croix' (No. 4).

9. 'The Château of Vianden.' The large series of drawings executed at Vianden, in the Grand Duchy of Luxembourg, during the summer of 1871, includes several of the most vigorous and sensitive realism—true fruits of close observation—and among them a 'Cart with Tree Trunks' recalls the best of the Barbizon School. The quality of the sky, touched in with watercolour, refutes the judgment that Victor Hugo could only see the oppositions of light and shadow, and could express nothing but them.

10. 'Fireplace at Hauteville House.' The interior of the house of his exile, in Guernsey, is one of Hugo's creations and is as instructive concerning his genius as any other of his works. Rather than a design for a chimneypiece in Delft tiles for the dining room, this drawing is a witness of the satisfaction the poet felt in its realization. On the socle of the Virgin, in Rouen faience, are the words 'N. D. de Bon-Secours, 1756'. Victor Hugo turned her into a figure of Liberty (inscription on the nearby coffering). Even more here than in the drawing of the Château of Vianden, the colour of the watercolour is of remarkable subtlety.

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1. Most important donor of plate to Cambridge was Archbishop Parker (his portrait, above, is in the London exhibition), who gave splendid pieces to Trinity Hall, Caius and Corpus Christi. Ironically he was also responsible for destroying most of England's pre-Reformation plate, requiring all churches to buy Protestant communion cups.

Cambridge College Plate

BY CHARLES OMAN

IT is well-known that when the Goldsmiths' Company held the exhibition of *The Treasures of Oxford* six years ago a spirit of emulation was aroused amongst Cambridge visitors who felt that something should be done to make the treasures of their university better known.[1] The scope of this article is restricted to the college plate which has in most cases not revisited London since the time of its manufacture. There have been three previous exhibitions of plate in Cambridge in the last sixty-four years. It was not the four-day exhibition of 1895 but the publication by E. Alfred Jones of *Old Plate of the Cambridge Colleges* (1910) which enabled the general public to get an idea of what the colleges really possessed—only the plums had been picked out by previous writers like Cripps. Jones's work still remains invaluable, but subsequent discoveries have modified some of his opinions. The colleges, moreover, have in the interval acquired quite a number of gifts of fine old plate[2] as well as a number of first-class pieces by contemporary craftsmen.

It is not surprising that there are at Cambridge only four pieces for which a fourteenth-century date may be claimed. The collegiate system only developed late in the Middle Ages and the earlier founders had usually little money left over wherewith to round off their benefaction with a gift of plate. An exception, however, was William Bateman, Bishop of Norwich, whose beaker (No. 2) is the dearest treasure of Trinity Hall. Two important features are not visible in the illustration: (1) Inside the cover and inside the bottom of the beaker are plaques in translucent enamel showing the Bateman arms; (2) the beaker is stamped with the arms of Pope Innocent VI (1352-62). When these arms were first identified both Dr. H. R. Dean and I agreed in treating the mark as the Avignon hall-mark, since the papacy was at that time established in that town.[3] This is still possible, but not so certain as it appeared twenty-four years ago. The mark might denote that the beaker had entered the papal treasury. The inventory of Innocent's treasury shows many items which had belonged to ecclesiastics who had died at Avignon, as Bateman had on 6th January, 1355. It may well be that his executor's recovered the beaker from the treasurer by urging that the deceased was not merely an ecclesiastic but also the ambassador from the King of England. The point is of some importance, as it would make it possible to regard the beaker as English. Stylistically it might well be so and the probability is enhanced by the fact that most of the Avignon goldsmiths were Italians who followed quite a different artistic tradition.

Turning to less controversial pieces (the second fourteenth-century piece is the Corpus Christi drinking-horn)—in fact the most perfect of all the English examples: the 'Swan Mazer' from the same college. It is so called because, in the middle of the bowl, is a hexagonal pillar on the top of which is seated a swan. If the bowl is filled above a certain height the liquid is drawn off by a tube from near the top of the pillar. Finally, it seems proper to claim a fourteenth-century date for an exceedingly graceful coconut cup from Caius (No. 3). The overlapping engraved leafwork on the base is reminiscent of the decoration of some of the more ornate thirteenth-century chalices and suggests that the late mediaeval dating, previously accepted, is wrong. The cover, unknown to Jones, appears not to belong to it.

Fifteenth-century plate is only a little less rare at Cambridge and consists mainly of what we may suppose to have been common at colleges which had not found rich benefactors—mazers,

[1] *The Treasures of Cambridge* (see also *The Connoisseur*, April, 1959) at Goldsmiths' Hall until April 18.

[2] In Jones's day there appears to have been nothing old at Downing.

[3] *Burlington Magazine*, LXVI, 1935, 287.

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2. Founder's Beaker. Silver-gilt set with enamelled plaques. Second quarter of the fourteenth century. Height $4\frac{1}{2}$ in. Trinity Hall. 3. Coconut Cup, with silver-gilt mounts. Second half fourteenth century. Height $9\frac{1}{4}$ in. Gonville and Caius. 4. The Foundress Beaker. Silver-gilt, maker's mark a fish, London hallmark for 1507. Height $9\frac{1}{2}$ in. Christ's. 5. Standing Cup, silver-gilt, about 1540. Height $11\frac{7}{8}$ in. Trinity Hall.

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6. Tankard, silver-gilt. Maker's mark IH above a bear, London hallmark for 1597. Height 9⅞ in. Christ's.

7. The Falcon Cup. Silver-gilt, maker's mark Pan pipes, Antwerp hallmark for 1562. Height 11¼ in. Clare.

standing mazers, a coconut cup and the plain but beautiful 'Anathema Cup' of 1481.

The last phase of Gothic art is represented by the little group of plate—a beaker and three salts—presented to Christ's by Lady Margaret Beaufort, mother of Henry VII, who was also foundress of St. John's. The salts are all of the standard 'hour-glass' pattern and are doubtless what the hard-headed foundress thought was appropriate for an infant college. The beaker (No. 4) was, however, clearly made for her own use, though she did not enjoy it long, since it bears the 1507 hallmark. She died in 1509. It is diapered with portcullises and Tudor roses, with an overall trellis with marguerites, a posy of which flower surmounts the top of the cover. It seems that Margaret and her son accumulated plate decorated with these devices because a number of pieces similarly decorated appears in the 1521 inventory of the plate of her grandson, Henry VIII. It is sad that the jewels which adorned the base of the beaker, are now lost.

No mediaeval chapel plate has survived at Cambridge; although four Oxford colleges managed to preserve something from theirs. It was not until after the accession of Queen Elizabeth I that the threat to the mediaeval plate became acute. Some colleges had never possessed chapels since the undergraduates attended the parish church. Other colleges had quite well-furnished chapels, whilst Henry VI had equipped King's on the scale of a cathedral. When Archbishop Parker began his campaign to replace the old chapel plate by pieces suitable for Protestant use, he had less trouble at Cambridge than at Oxford where some colleges deliberately went slow. At Cambridge the religious conservatives failed to put up a united front so when Dr. Baker, Provost of King's, tried to retain 'a great heap of popish pelf' he was denounced by some of the Fellows and subsequently deposed.

It is one of the sarcasms of history that Archbishop Parker (No. 1) who was so active in destroying what survived of the mediaeval plate of English churches, should have been the only Archbishop of Canterbury since St. Dunstan to take an active interest in goldsmith's work. The humanistic prelate whose form of escape from the arduous and tedious task of enforcing Protestantism, was to edit mediaeval chronicles, remained very true to his old university. Three colleges—Caius, Corpus and Trinity Hall—preserve gifts of his. The lion's share naturally fell to Corpus, where he had been Master. This college received: a superb ewer and basin of 1545; a standing cup of 1569 given in that year; a large salt of 1562 given in 1570 together with a set of apostle spoons; a pair of cruses of 1555 and 1570; and a small tankard given in 1571. The Archbishop would seem to have balanced his gifts to the other two colleges, between which he divided a pair of standing cups of about 1540 (No. 5) which probably both came as New Year's gifts in 1569 (though only the Trinity Hall one is so engraved). The two colleges were each given a little tankard of 1570 at New Year, 1571. The three earliest of Parker's gifts are of particular importance, not only because of their rarity but also because of their beauty. Time has not been particularly unkind to the plate of the last years of Henry VIII. England was going through a bad time and little was made. Even when Parker presented the pieces, gifts of plate were rare; for it was only at the end of the sixteenth century that they began to come in freely.

There are two first class but contrasting examples of the plate of the last years of Queen Elizabeth I. The Vice-Chancellor's Cup of 1592, given by the Earl of Essex in 1590, is a simple covered bowl on a baluster stem. The other shows the more ornate style and is a tankard of 1597 (No. 6) used as a communion flagon at Christ's. Its drum is engraved with a Tudor Rose and a portcullis, which suggests that the piece had belonged to the Queen.

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8. The Aykered Ewer and Basin. Silver, maker's mark illegible, London hallmark for 1635. Height (ewer) 8¼ in. Trinity. 9. Silver-gilt Standing Cup. Maker's mark a triangle, London hallmark for 1616. Height 24⅞ in. St. John's. 10. Communion Flagon. Gilt, maker's mark a hound sergeant, London c. 1655. Height 10⅝ in. Pembroke.

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11. Porringer. Silver, maker's mark TM above a coronet, London hallmark for 1669. Height 12¼ in. Magdalene.

12. The Burleigh Standing Cup and Cover. Silver-gilt and engraved with chinoiserie, maker's mark, AH a star above and crescent below, London hallmark for 1683. Height 21⅞ in. St. John's.

13. Ewer and Basin. Silver-gilt. Made by Benjamin Watts, engraved by Simon Gribelin, London hallmark for 1717. Height (ewer) 12½ in. St. John's.

14. Standing Salt. Silver. Mark of John Saunders, London hallmark for 1733. Height 8½ in. Trinity.

15. The Ashburnham Cup. Silver-gilt. Mark of Paul de Lamerie. London hallmark for 1739. Height 14½ in. Clare.

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Yet in the front are the Montagu arms with the christian names Henry, James and Sydney. All three of the Montagus rose to distinction, but there is nothing to indicate when the gift was made.

It is clear that the Cambridge colleges were accumulating plate on a grand scale during the first forty years of the seventeenth century. Dealing with the less ordinary pieces, this of course leads directly to Dr. William Butler's gifts to Clare. Butler numbered Henry, Prince of Wales, amongst his wealthy patients and became immensely rich. He bequeathed £260 for a gold communion cup, but this is the least attractive of his gifts. His personal taste was most exotic and he took advantage of the fact that there was quite a lot of foreign plate for sale in London. The most fanciful of his foreign pieces is the Falcon Cup (No. 7) which was probably originally a sporting prize and which bears the Antwerp mark for 1562. The head of the bird serves as the cover for the cup.

The splendid standing cup from St. John's (No. 9) might pass as German despite its London hallmark for 1616 (since the Goldsmiths' Company frequently assayed and marked foreign pieces at this period). Though the form of the cup and most of the decoration are derived from abroad, certain of the stamps used for the minor ornament are known to have been in general use in London.

The Aykered ewer and basin from Trinity (No. 8) provide a sharp contrast to the ornate pieces which have been discussed. They bear the hallmark for 1635 and are engraved with the arms of Charles I. Since, by this date, Charles's finances did not encourage him to buy plate, it is almost certain that he must have received these pieces as a gift. Amongst the gifts which he received at New Year, 1636, is listed from 'Mr. Weekes, keeper of the Gate House, a basin and ewer'. The gift was, of course, a thank-offering for the appointment as jailer to a prison, which offered good prospects of exploiting the inmates. The inscription round the rim shows that the pieces reached the college in 1636: so the King must have sold them at once.

When the Civil War was on the point of breaking out Charles I made an appeal for plate from both universities. A convoy of plate was secretly run to Nottingham in August, 1642, but further attempts were frustrated. An attempt has been made to minimise[4] the amount of plate lost by Cambridge through the Civil War, but in fact it would appear to have been very considerable. Apart from secular plate, which was more or less voluntarily sacrificed for the King, some chapels, particularly Pembroke and Peterhouse, lost some of their High Church plate which was objectionable to the Puritans. This was partly replaced after the Restoration by plate which had been made during the Commonwealth by Anglicans who had run private chapels when the Prayer Book was forbidden in churches. From Pembroke comes a very beautiful flagon (No. 10) in the Gothic style, which falls into this category.

It would be impossible to write a history of English plate without frequent reference to the Cambridge plate made before 1660. Later Cambridge plate has not the same importance. Though large quantities of drinking vessels of stock patterns were collected, there are also many of unusual interest. At first glance the two-handled cup (No. 11) presented to Magdalene by James Bertie, later Earl of Abingdon, appears to be merely a very handsome porringer. Few porringers were 12¼ in. high. Outsize bowls of one sort or another are rather common at Cambridge. On the other hand the loving cup on a baluster stem, which was popular with the livery companies and corporations, is only represented by the Burleigh Cup (No. 12) at St. John's. It is, however, particularly fine and is engraved with *chinoiserie*. Since the Restoration the spreading use of forks was reducing ewers and basins to mere ornaments. They long remained popular as such, but the finest of all is perhaps a pair at St. John's (No. 13) given by Sir Thomas Wentworth, made by Benjamin Watts and engraved by the Huguenot Simon Gribelin. A standing salt (No. 14) of 1733 from Trinity is entirely out of period, but its existence is easily explained by the supposition that it was made to replace a worn out predecessor, since its donor had died in 1679. Fine Rococo pieces are quite rare at Cambridge but the Ashburnham Cup (No. 15) at Clare is typical Paul de Lamerie. The only important Adam piece is a rather unsympathetic tureen of 1778, given by Pitt to Pembroke.

[4] There is a lot of special pleading in F. J. Varley's *Cambridge during the Civil War* (1935).

Limoges Enamels in the Wernher Collection, Luton Hoo

1. Oval Dish 'The Judgment of Paris' by Pierre Reymond (1513-1584), $14\frac{3}{4} \times 19\frac{3}{4}$ in. Painted in grisaille, tinted with red and in gold. Inside the border of foliated scroll ornament in gold, the subject has been taken from an engraving by Marcantonio Raimondi after Raphael.

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2. Dish 'The Battle of Israel with Amalec' by Pierre Reymond. $18\frac{1}{4}$ in. diameter. Painted in grisaille, tinted with red and in gold. In the centre a female bust in profile, and round the boss in a continuous landscape, the subject has been painted; Moses, Aaron, and Hur stand at the top of a hill in the distance; round the rim is a procession of grotesque monsters. On the back, inside the boss, is a double portrait bust in profile of a man and a woman. Signed P.R. and dated 1569.

3. Dish on a high foot 'Samson and the Lion' by Pierre Reymond. Height $4\frac{3}{8}$ in., Diameter of bowl, $11\frac{1}{16}$ in. The subject has been painted in grisaille, tinted with red and in gold.

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AMONG the collection of works of art in the Wernher Collection at Luton Hoo, Bedfordshire, is a number of examples of Limoges enamels. These were collected by the late Sir Julius Wernher. Sir Julius was a shrewd collector of objets d'art, which he seems to have preferred to pictures or furniture, and his collection of Limoges enamels contains a number of important examples.

Enamels produced at Limoges from the end of the fifteenth century are painted. The technique was to cover a flat sheet of copper with a layer of white enamel, and to apply other colours over this, by repeated firings, until the objects resembled a painting. Less than a century later a new technique was in use, the enamellers now using a black ground. They found that by applying white opaque enamel over the black, and varying its thickness (the method known as *grisaille*), they could achieve excellent modelling, particularly of the human figure. As translucent colours would lose their strength on a black ground they were backed by a thin layer of gold or silver foil, according to whether a warm or a cold colour was to be used.

Enamelling in grisaille, often heightened with one other colour with some gold, was a most effective form of decoration, of which the dish (No. 1) and the 'Crucifixion' panel (No. 13) are superb examples. There is a panel similar to the latter in the Louvre. But both painted enamels and grisaille were used concurrently.

The enamel work carried out at Limoges was in the hands of members of several well-known families. One of the earliest and greatest has become known (though erroneously) as 'Monvaerni', and he was responsible for the very fine panel of 'The Betrayal' (No. 9). Among others working early in the sixteenth century was Jean Pénicaud, one of a long family of enamellers, who painted 'The Arresting of Christ' (No. 8) in about 1520-1530. At the same time there was the Master of the Aeneid Series, whose name is unknown to us, and who was responsible for the panel illustrated (No. 10). Other families whose work is here illustrated are the Pénicauds, Limousins, and Courteys. The 'Crucifixion' panel already referred to was painted by Jean Poillevé. Another whose work is well represented at Luton Hoo is Pierre Reymond. The portrait miniature (No. 12) is an interesting example by Léonard Limousin, since it bears the arms of Jean de Langeac, Bishop of Limoges from 1532 until 1544.

The enamellers, following the general trend of the arts at this time, illustrated both religious and classical scenes, and made objects of use as well as ornament. In the Wernher Collection for example, there are salts and dishes, mirror cases, a casket, a ewer, and a spoon.

By the seventeenth century the art at Limoges was already in decline. The mirror case, with the charming miniature of a youth (No. 15), is a late example by Jean Limousin, in which however, this decadence is not apparent.

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4. Dish in painted enamel 'the Month of January' by Pierre Reymond. Diameter $7\frac{7}{8}$ in. The dish shows a nobleman at dinner, seated at a Renaissance table, the foot of which is inscribed IANVIER. To the left can be seen his jester, a dwarf. In the Wallace Collection is a plate, presumably from the same service, depicting the month of May.

5. Oval panel 'the Month of June' by Pierre Reymond, $6\frac{1}{4} \times 7\frac{1}{2}$ in., painted in colour and gold. The subject depicts a seated woman shearing sheep, while an old man and a young man are carrying them. The panel is one of a set, illustrating the months of the year, of which the months of February, June, July and October are in the Wernher Collection.

6. Oval panel 'the Month of October' by Pierre Reymond, $6\frac{1}{4} \times 7\frac{1}{2}$ in., painted in colour and gold. The subject is a wine-making scene; in the foreground an old man is pressing the grapes in a vat, into which a young man is pouring a fresh load, while another old man watches the flow of the juice. This panel is from the same set as No. 5.

7. Panel of painted enamel 'Apollo and Daphne' 5×4 in. Painted by a member of the Courteys family—either Pierre or Martial—in the 2nd half of the sixteenth century. This was exhibited at the Manchester Exhibition of Art Treasures, 1857.

8. Panel 'The Arresting of Christ' painted in colour and gold partly on foil, by Jean Pénicaud *c.* 1520-30, $10\frac{7}{8} \times 9\frac{1}{2}$ in.

9. Panel 'The Betrayal' in colour and gold on a white ground, $9\frac{7}{8} \times 10\frac{5}{8}$ ins. This is the earliest painted enamel in the Wernher Collection, and is by the anonymous Master known (erroneously) as Monvaerni, *c.* 1460-80. The wood and metal frame is probably original.

10. Panel 'Aeneas fleeing from the Burning Troy' painted in colour and gold, partly on foil, $8\frac{7}{8} \times 7\frac{7}{8}$ in. This enamel is copied from a woodcut designed under the direction of Sebastian Brant in Johann Grünigher's edition of Virgil, published at Strasbourg in 1502. The artist, known as the Master of the Aeneid Series, is not known to have painted any other than copies of the woodcuts in this book. *c.* 1525-30.

11. Portrait miniature, 'Portrait of a Reformer'. By Léonard Limousin (*c.* 1505-*c.* 1577), $4 \times 3\frac{3}{16}$ in., painted in colour and gold.

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12. Portrait miniature of a young woman, painted in colour and gold. By Léonard Limousin $5\frac{1}{4} \times 5\frac{1}{4}$ in. The arms are those of Jean de Langeac, Bishop of Limoges (1532-1544).

13. Panel 'The Crucifixion' the figures in grisaille, tinted with grey, purple and gold, on a black ground, $5\frac{3}{16} \times 4$ in. Although not signed, this delicate enamel can almost certainly be attributed to Jean Poillevé; 2nd quarter of the sixteenth century.

14. Painted enamel, Doctor Johan Valens, aged 56, $3\frac{1}{2} \times 2\frac{3}{4}$ in. (without frame).

15 and 16. Mirror case 'The Rape of Europa' painted in colours, $4\frac{3}{8} \times 2\frac{3}{4}$ in. Painted by a monogramist I.C., late sixteenth century. Mirror case with portrait of a youth, painted in colours, $4\frac{1}{16} \times 2\frac{3}{4}$ in. This unsigned enamel, of the 1st half of the seventeenth century, has been attributed to Jean Limousin, who died after 1646. It may be compared with a portrait of Louis XIII by Jean Limousin in the Wallace Collection.

17. Dish on a high foot 'Ulysses and Calypso' painted in colour over metal leaf, by Pierre or Martial Courteys, 2nd half of the sixteenth century: 10 in. diameter, $4\frac{1}{2}$ in. high.

18. Oval dish, painted in grisaille tinted in red and gold. On the centre boss a coat of arms and motto: 'De forte dulce do'. The well of the dish painted in a continuous landscape. Signed P.R. (Pierre Reymond). Limoges, 3rd quarter of the sixteenth century, $16\frac{1}{2} \times 21\frac{1}{4}$ in.

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F. X. PETTER (1791-1866) *FLOWER PIECE* CANVAS 34 × 19 INCHES

One of a pair of charming flower paintings (see its companion on page XXVII), which can be seen in the galleries of Frost and Reed Ltd., 41 New Bond Street, London, W.1

IN THE GALLERIES

1. Edouard Vuillard. 'Interior with Two Women' (1917): canvas, 19½ × 28¼ in. O'Hana Gallery, 13 Carlos Place, London, W.1. 2. Sir George Clausen, R.A. 'Trafalgar Square', signed and dated 1879: canvas, 24 × 15¾ in. Williams & Son, 2 Grafton Street, London, W.1. 3. Giambattista Tiepolo. 'Reading Angel': canvas, 34 × 25 in. Giorgio Cesarano, Galleria della Torre, Bergamo, Italy. 4. Nicholas Pocock. 'H.M. Frigate "Seahorse" off Palermo, 1799': canvas, 18 × 22¾ in. The Parker Gallery, 2 Albemarle Street, London, W.1. 5. R. P. Bonington. 'Ile de la Cité': watercolour, 6 × 9½ in., from the Barnet Lewis Collection. Rayner MacConnal Gallery, 19 Duke Street, London, S.W.1. 6. Joseph Wright of Derby. 'Boy with Turban': canvas, 25 × 21½ in. Sabin Galleries, 4 Cork Street, London, W.1.

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CONTRIBUTED BY ADRIAN BURY

Round about the Galleries

Wright of Derby

BECAUSE Joseph Wright of Derby was known mostly for his candlelight and subject pictures, in which style he is unique in the English School, this tended to obscure his merits as a portrait painter. Also, working as he did for most of his life in the provinces, he could not win the fame as a portrait painter that Reynolds and Gainsborough achieved by working in London. The catalogue of portraits by Wright, however, included in William Bemrose's book on the artist, proves how busy he was at face-painting, both in Derby and Liverpool, occasionally receiving prices from £80 to £120, a considerable figure in those days.

I would say that the portrait by him at the Sidney Sabin Gallery (4 Cork Street, London, W.1) is a self-portrait. The sitter is seen wearing a coloured turban. It was painted after Wright's visit to Italy, for in the background is an impression of Vesuvius in eruption. Wright's portrait reproduced as a frontispiece to Bemrose's book is not unlike the Sabin picture in pose and features, though the little vignette on the title-page is too young a version to make a helpful comparison in this connection. It is interesting that the *Reliquary Quarterly Journal* of 1864 records a drawing by Wright 'wearing a turban-like cap'.

Two little pictures with artificial lighting at the same gallery are typical of the artist's preoccupation with such subjects. One is the interior of a blacksmith's shop with men and a boy at work, the other a bonfire in a street, said to be part of some local celebration of General Wolfe's capture of Quebec.

As regards Wright's interest in the pictorial possibilities of fire and candlelight, it was fortuitous that he should have been present at an eruption of Vesuvius: so fascinating an event to him that he exhibited no fewer than eighteen pictures of it, the last in 1794.

Franz Xaver Petter

THE two flower and fruit pieces reproduced in colour in this number (Frost and Reed, 41 New Bond Street, London, W.1) are typically good examples by this Viennese artist, who was born in 1791 and died in 1866. He was a pupil of Drechsler at the Vienna Academy and soon achieved prominence as a flower-painter, varying the subject occasionally with birds and butterflies. The date 1817 on these pictures is interesting because it proves the continuity of ideal art in spite of the Napoleonic wars, the conflict of dynasties and the general disorder of Europe at the time. Franz Xaver Petter was a member of a family distinguished in Viennese art circles. Carrying on the tradition of his father Jacob, and passing his gift on to his son Theodore, works by Franz are to be seen in various continental galleries including Vienna and Berne.

Edouard Vuillard

THERE is a refinement about Vuillard's work that proclaims a mind sensitive to the mystery of life and things. This temperament, plus a rich gift for decorative *ensemble*, places Vuillard in a category apart from Impressionism from which he derives. He tried to elude the obvious appearance of natural effect, and the rigidity of post-Impressionist theories, though influenced to some extent by Gauguin. Vuillard was ever on the alert to interpret everyday 'ideas' in a sincerely original way, seeking 'under the common thing the hidden grace'. Such interiors as *Child in a Room* (Art Institute of Chicago), and *Annette's Lunch* (Musée de l'Annonciade à Saint Tropez) hold our interest precisely because Vuillard saw those modest apartments with an almost mystical curiosity. Thus, figures, a chair, carpet, screen or a wallpaper design are transmuted by the magic of the artist's vision. His genius for décor and human figures combined haunts us, as in the large Vaquez pictures (Musée de Petit Palais), with a strange charm.

A picture (19½ × 28½ in.) at the O'Hana Gallery (13 Carlos Place, London, W.1), *Interior with Two Women*, one of whom is Yvonne Printemps, reminds us of Vuillard's delicate approach to whatever subject exercised his mind, and how memorable his work could be, however sketchy. The room with its suggestion of furniture and wall pictures and two figures is primarily an arrangement of harmonious colour and balanced shapes. But it is more than this. The picture is an evocation, and this word perhaps expresses the style of an artist who, while being essentially himself, was able to distil the best of the aesthetic turmoil that occurred in France between 1883 when Vuillard began to paint and 1940 when, an old man, he was persuaded to vacate his beloved Paris ahead of the German advance. Vuillard died at La Baule on 21st June, 1940.

At the same gallery there is also a current exhibition of the work of Anna Salvatore who has deservedly won fame in Italy for her studies of peasants and urban workers. She paints with remarkable technical force and feeling for character. Anna Salvatore has held many exhibitions in Italy, and since 1948 has been a frequent exhibitor at the Venice Biennale and Rome Quadriennale.

The Victorious 'Seahorse'

AFTER an obscurity lasting nearly a hundred years Randall Davies in the *Old Watercolour Society's Club Volume* for 1927/8 revived a scholarly interest in the work of Nicholas Pocock (1741-1821). That he was a prolific artist, mostly of marine subjects, is obvious from the long list of works exhibited at the Royal Academy, the Old Watercolour Society and the British Institution. Pocock served at sea until he was nearly middle-aged, and since there is no record of his attending an art school or working in an artist's studio one assumes that he developed a strong natural gift and predilection for marine subjects as a result of his nautical experiences. He may have taken part in sea-battles. Four sketches that he made of Lord Howe's victory of 1794 would appear to have been done 'on the spot'.

A spirited oil painting by Pocock at the Parker Gallery (2 Albemarle Street, London, W.1) is *H.M. Frigate Seahorse off Palermo*, 1799. It shows a ship in a rough sea with a background of mountains and a lighthouse. *Seahorse* served with Nelson at Santa Cruz in 1797 and captured the French frigate *Sensible* in June 1798. In March, 1805, she cut out several Spanish vessels at San Pedro, and in July, 1808, she captured the Turkish frigate *Badere Zeffer*. Under Captain J. A. Gordon she led the expedition up the Potomac in 1814. A fine record.

At the same gallery a portrait of Robert Walpole, 2nd Earl of Orford (1701-1751), shows this eldest son of the first Earl in the colourful uniform of a ranger of Richmond Park. The work of Thomas Hudson, it dates from about 1740. Robert Walpole was appointed ranger in 1727, an hereditary appointment in his case, for his father was ranger before him, and leased a house on Richmond Hill while a place was being built for him in the park. The second Earl of Orford was the nephew of Horace Walpole of Strawberry Hill fame, who in his old age came into the Orford title as 4th Earl.

Clausen Souvenir

SIR GEORGE CLAUSEN must have been well over eighty when I had the pleasure of looking at some of his watercolours in his St. John's Wood studio. I recall, too, with what becoming modesty he discussed his 'efforts' in this difficult medium; and incidentally made some incisive comments on the trend of the ultra-modernists,

pale yellow and the ever dominant rose. Gradations from yellow to green in the backgrounds, from green to brown, brown to grey, are subtle and in these difficult transition tones as well as in the more dramatic passages the quality of the reproductions is supreme.

The *Belles Heures*, once in the possession of the Ailly family and therefore known as the Heures d'Ailly, was purchased by Baron Edmond de Rothschild in 1880 and later passed to Baron Maurice de Rothschild. In 1954 it was acquired by the Museum, with the Hours of Jeanne d'Evreux, a little prayer book of a Queen of France having miniatures in grisaille by Jean Pucelle, which the Museum published last year in a similar manner. Nearly a century separates the two prayer books and the art of the *enlumineur* had reached its dazzling summit when the *Belles Heures* was executed by the Limbourg brothers. The fact that its vellum pages with their borders of ivy leaves burnished with gold, enclosing painting shining with enamel-like colours, have been so faithfully reproduced gives the Museum cause for pride in what is probably its finest publication to the present time, a work which is in itself an achievement in the graphic arts.—H.C.

The text of the New York edition is set in 'Monotype' Bembo and printed by the Spiral Press, with decorations adapted from the Manuscript by Fritz Kredel; the Thames & Hudson edition (enclosed in a most beautiful box) is set in 'Monotype' Poliphilus, printed by Jarrolds of Norwich.

LES ARTS PRIMITIFS FRANÇAIS. ART MÉROVINGIEN. ART CAROLINGIEN. ART ROMAN: By Léon Gischia and Lucien Mazenod. Preface by Jean Verrier. Photographs by A. Dumas-Satigny. (Paris, Arts et Métiers graphiques, 18 rue Séguier, 31 p. and 224 pl. 2nd edition. 4,200 frs.).

THIS magnificent volume brings us a great number of works—miniatures, mural paintings, mosaics, stained glass, sculptures, goldsmiths' work, enamels, ivories, etc.—either little-known or never before reproduced, and it is, therefore, a work of prime importance for the study of French art in the early Middle Ages. In a long preface, M. Jean Verrier discusses the influences from the Orient or other distant lands which were at work on the artists: 'Powerful colonies of oriental merchants—Syrians, as they were then called—who had supplanted all other traders in the Mediterranean, settled in Provence and from there spread little by little over the whole of Gaul and as far as England. They brought with them from the Orient, Egypt and Byzantium, stuffs, jewels, ivories, ceramics, whose subtle decoration could not fail to influence an art which was coming to birth, while at the same time they introduced the new iconographical themes of the Oriental Church'.

We know that the treasure of the Cathedral of Sens possesses a remarkable collection of Oriental works—including the shrouds of St. Columba, St. Lupus and St. Victor—outstanding examples of those textiles which inspired sculptors, miniaturists, and other artists in the High Middle Ages.

One of the first attempts at the representation of the human figure is to be seen on a little-known piece, dating from the end of the fourth century. This is the drinking vessel with metal mounts found in a tomb in the burial ground at Lavoye (Meuse), and now in the Museum at Saint-Germain-en-Laye. On it are five crudely worked scenes taken from the Gospel of St. Luke. The artist certainly had before him a piece of Oriental goldsmiths' work, or a Byzantine ivory. The fifth- or sixth-century ivory plaque from one of the covers of the Gospels of St. Lupicinus, now in the Cabinet des Médailles of the Bibliothèque Nationale in Paris, is of Syrio-Egyptian origin.

The famous sacramentary of Gellone, written between 755 and 787 for the Abbey of Flavigny in the diocese of Autun, also in the Bibliothèque Nationale, is exceptionally richly decorated for the period. Besides many animals of all kinds from French Colonial regions, exotic creatures such as parrots, peacocks and winged gryphons are represented. The human figure, too, features prominently in the decoration. There is notably a figure dressed in a long oriental robe and wearing a Phrygian cap. The seventh-century Ashburnham Pentateuch from Tours, now also in the Bibliothèque Nationale, is mysterious in origin and may have been executed in North Africa or in Spain. Its full page miniatures, strikingly, if crudely, realistic in style, were certainly a source of inspiration for the miniaturists of the Carolingian and Romanesque periods.

From the reign of Charlemagne onwards the art of manuscript illumination developed very considerably, and active centres were established in Tours, Rheims, Corbie, Metz and elsewhere. A delicate example of mural painting of the same period has been preserved in the crypt of St. Germain at Auxerre, and the only surviving Carolingian mosaic in France may be seen in the church of St. Germiny-les-Prés.

It was the custom, from the tenth century onwards, to decorate the outside of churches with friezes of sculpture, of which the two most beautiful examples are the eleventh-century ones on the churches of St. Eusice at Selles-sur-Cher, and St. Paul-lès-Dax. As Henri Focillon so justly remarked, there is no question here of 'sculpture intimately associated with architecture, and adapted to its special needs and forms'.

MM. Gischia and Mazenod show us several typical examples of Romanesque miniature painting: the Apocalypse of St. Sever, the tropar and second Bible of St. Martial of Limoges, the Life of St. Radegonda, etc., and from the numerous mural paintings preserved in France they have selected those of St. Savin, Vic, Tavant, Brinay and Château-Landon.

A few works of sculpture may be mentioned, where the artists show, as at Vézelay and Autun, that they almost always succeeded in freeing themselves from foreign influences, to create works of an independent character and purely French in style, although it may be remarked that the crowns of the Magi at Autun are Sassanid; that the Christ in Majesty in the Museum at Rodez is of a Byzantine type; and that the signs of the Zodiac in the Musée des Augustins at Toulouse appear to have been derived from an antique model. The volume closes with some reproductions of stained glass of the twelfth century from the Cathedrals of Le Mans, Poitiers and Chartres. The Crucifixion at Poitiers is an outstanding example, in which the quality of the drawing equals the beauty of the colour.—Ch.B.

ITALIAN RENAISSANCE SCULPTURE: By John Pope-Hennessy. (London: The Phaidon Press. 90s. net.)

IN the first of his three volumes on Italian sculpture, Mr. Pope-Hennessy remarked that 'Italian Gothic sculpture forms a prologue, as Italian Baroque sculpture forms an epilogue, to the central chapter on Renaissance art'. He has now given us the central chapter—or the greater part of it—for in this second volume he takes the story forwards from Brunelleschi and Donatello in Florence to the Lombardi in Venice. Like its predecessor, this volume consists of a stimulating general Introduction and an exhaustive catalogue of the principal works illustrated, with biographical and bibliographical notes on the major sculptors of the period (39 of them). The book is very handsomely produced and the illustrations—notably the 144 large plates many of which seem to have been specially photographed—are outstandingly good. Indeed, several of them must rank amongst the finest photographs ever made of sculpture: and marbles and bronzes are notoriously difficult to photograph well or even adequately. *Italian Renaissance Sculpture* must, in fact, be accorded a warm welcome both for the well-written scholarly text and for the brilliant illustrations. It provides the best, indeed, the only reliable, introduction to one of the greatest and most fascinating periods in the whole history of European art.

Mr. Pope-Hennessy begins with a comparison of Ghiberti's and Brunelleschi's trial reliefs for the Baptistry doors at Florence, thus vindicating his decision to open this volume with Brunelleschi and Donatello rather than with Ghiberti. He then proceeds to a brief discussion of the intellectual and political background, pointing out that 'since sculpture was the only classical figurative art for which adequate evidence survived, it was natural that sculptors should lead the search for a commemorative style which would reflect the facts of contemporary existence, contemporary preconceptions and states of mind, as faithfully as Roman sculpture had reflected the Roman world'. This attitude to antiquity, which is reflected in nearly all the outstanding works of art of the period, led to the revival of the free standing figure, the portrait bust and the grand equestrian monument. Similarly, the new attention directed to the sepulchral monument brought the humanist tomb into being. Small bronze statues also regained the popularity they had enjoyed in the classical world and 'a whole mythology was house-trained for domestic use'.

After a brilliant summary of Donatello's achievement, Mr. Pope-Hennessy passes, by way of a comparison of the two *cantorie* carved for Florence Cathedral, to an account of later fifteenth-century Florentine reliefs and

statues, stressing the revolutionary impact of Verrocchio's work. The next chapter is devoted to the humanist tomb from Donatello's and Michelozzo's Brancacci monument of 1427, in S. Angelo a Nilo at Naples, to Pietro Torrigiano's monument to Henry VII and Elizabeth of York, of 1512-19, in Westminster Abbey—'the northernmost bridge-head of Florentine Renaissance art'. The section on portrait busts is probably the most interesting in the whole book and enables the author to probe and examine the nature of the artists' dependence on classical prototypes. A somewhat lengthy section on the equestrian monument is principally concerned with Donatello's Gattamalata and Verrocchio's Colleoni but also serves to introduce the name of the greatest artistic personality of the age—Leonardo da Vinci.

Beside the Florentine achievement of these years most of the indigenous sculpture of other regions seems tame and unexciting. But Mr. Pope-Hennessy is undaunted and proceeds systematically to examine the work produced in Siena, Lombardy, Rome and Naples. To the Tempio Malatestiano at Rimini he devotes a lengthy, stimulating though perhaps controversial chapter and he closes with an excellent appreciation of the Lombardo family in Venetia. He also includes a very interesting account of the bronze statuette, with special reference to Riccio's poetical evocations of Arcadia. It is, however, a pity that room could not have been found for a brief section on medals which are too often considered the property of iconographers and numismatists, though many are exquisite works of art and might justly be treated as sculpture. (In the first volume Mr. Pope-Hennessy remarked that 'Pisanello, in his last medallic images, had created the Renaissance portrait'.)

The text of this volume is written in a clear and lively manner, with a far greater attention to style than is usual in scholarly works on the history of art. Occasionally one hears the tap of the lecturer's pointer as he orders another slide onto the screen—'The sculptor is Mino da Fiesole, the sitter is Piero de'Medici, and the date is 1453'—but Mr. Pope-Hennessy can also strike off a telling description or vivid comparison. Of the reliefs in the Santo at Padua he remarks, for instance: 'It seems that the Lombardi illustrated not the hagiographical legend of St. Anthony, but some play about St. Anthony written by Racine'. In the catalogue of plates his style is more economical, though he can usually find space for an acid comment.

This catalogue of plates will be of great interest to all specialist students and of fundamental importance for future scholars. With a remarkable ability for sifting evidence, Mr. Pope-Hennessy summarises all the significant published material on each sculpture, leaving no doubt as to where the central problems lie and how he would resolve them. His almost legal method of assembling material is seen at its best in the treatment of Donatello's altar in the Santo at Padua where he arrives at a new and very convincing solution after submitting all his learned and ingenious predecessors to a rigorous cross-examination. His account of the Tempio Malatestiano is also of outstanding interest though he is forced at the end of a process of elimination to arrive only tentatively at the name of Matteo de'Pasti as the author of what he considers 'the finest of the carvings in the Tempio'. Whether these are the finest or not is, of course, a matter of taste. There may well be some who will prefer Agostino di Duccio's sensitively modelled and superbly elegant relief of an angel drawing a curtain to the relief of Venus, reproduced next to it, which Mr. Pope-Hennessy ascribes to Matteo de'Pasti.

The choice of plates for a volume on a period of such abundant richness must have been a difficult task. Mr. Pope-Hennessy has contrived to present a well-balanced series which is representative of the whole field and yet stresses the excellence of the greatest masters. Donatello is given nearly a quarter of the total number of plates—as is only just—and the other Florentines, Luca della Robbia, Bernardo and Antonio Rossellino, Desiderio da Settignano, Mino da Fiesole, Benedetto da Majano, Verrocchio and Pollajuolo, are also well represented. One may feel that the Lombard G. A. Amedeo is awarded rather too much space, but the only sculptor to have been skimped is Matteo Civitale. He is represented by the somewhat unattractive effigy of S. Romano which reveals none of the exquisite frosty precision of his carving.

This book makes a very notable contribution to the history of Italian art and its importance is increased when set beside its predecessor. For although it may profitably be read on its own, *Italian Renaissance Sculpture* should be considered in conjunction with the volume on Gothic sculpture to which the author frequently refers back, and with the forthcoming third volume of whose existence in the author's mind one is constantly made aware. The section on portrait busts, for example, will only be properly appreciated when Mr. Pope-Hennessy comes to consider Alessandro Vittoria, Gian Lorenzo Bernini and Alessandro Algardi. Similarly, the chapter on equestrian monuments—of which only two were created in the *quattrocento*—might seem unnecessarily long unless we regard it as an introduction to the grandiose works of Giovanni Bologna, Orazio Mocchi and Bernini, which are to follow.

At the end of the present volume Mr. Pope-Hennessy leaves us, Scheherazade-like, at the dramatic moment when 'mankind stood face to face with the colossus of Michelangelo'. In the next and eagerly awaited volume he plans to carry his magisterial survey through the High Renaissance to Bernini and his followers. It is an exciting prospect.—H.H.

THE TATE GALLERY: By John Rothenstein. (London: Thames & Hudson. £6 6s. net.)

THE TATE GALLERY after many vicissitudes and fluctuations of fortune is now firmly established among 'The Great Museums and Art Galleries'—the subject of this series of lavishly produced picture books. The latest volume is well calculated to foster the popularity of The Tate by affording a selection chosen by the Director from among the best works of all periods and schools represented in the collection, reproduced in colour and photogravure. If the 68 colour plates for the most part serve to evoke memories rather than to convey the quality of the originals (some have the all too familiar lifeless and slightly oleaginous look, with in several instances a horrid distortion of values), memories will be stimulated and the knowledge of the large majority of readers greatly enlarged by Sir John Rothenstein's critical and historic commentaries on the plates, which are remarkable for their sensibility and catholicity of appreciation. They are moreover—and this is no small gain—lucid and quite untainted by the obscurities of current critical aesthetic jargon. The same qualities are conspicuous in the brief general Introduction, which vividly, but with humorous moderation and objectivity, relates the extraordinary and absorbing history of The Tate.

For priority among its extraordinary aspects it would be difficult to choose between the grotesque story of the Chantrey Bequest, through the administration of which the Royal Academy over a long period foisted a horrifying number of works on the gallery which are eminently unlikely to be restored to favour by any conceivable revolution in taste, and the humiliations and affronts suffered by its first great benefactor in his laudable endeavour to found a gallery of British art. As for the Lane Bequest, an issue with which The Tate was deeply concerned at the outset, though now all but a few of the pictures 'being no longer modern have been transferred from The Tate to the National Gallery', Sir John states the case for and against its retention in England without committing himself, justly observing that the bitter and long-drawn-out controversy 'makes a sad comment on human affairs'. Incidentally, the uninitiated may well wonder why, if on the score of age the Lane pictures have been transferred others of the same period and of comparable quality are suffered to remain. The Tate was given its own Board of Trustees during the first World War, but they were then and long remained completely in thrall to the National Gallery and Burlington House. Not until so lately as 1946 did The Tate obtain its own purchase grant (this is not stated by the Director but the fact is recorded in The National Gallery current report), and only three years ago it became fully independent—truly astounding proof of official procrastination and reluctance to recognise inescapable obligations. The original terms of reference have been drastically revised and the collections now represent not only modern British art but British art from the age of Elizabeth onwards and modern art, painting and sculpture, both foreign and English.

In the consideration of ways and means and the provision for future needs we are told that priority must be accorded to the school of Paris, but about that there may well be sharply conflicting views. It may seem far from obvious that The Tate should be expected to contain a fully representative collection of modern French painting, since even if the acquisition of masterpieces of that school were a practicable policy,

English Domestic Silver

CHARLES OMAN

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they would be 'drained off' in due course by the National Gallery; which apparently also aspires to acquire them independently. And even among those who are fully convinced of the need for still larger grants for both institutions than have so recently been accorded, there will surely be many who will fail to see why, since the Courtauld Collection in the new University galleries is open to the public and can never be alienated, in assessing our total resources in great French pictures of the second half of the nineteenth century that collection should be left out of account, merely because strictly it is not national property. However that may be, Sir John contents himself with observing—and it is a complete and barely credible proof of official parsimony—that in the last forty years the total aid from the Government for the purchase of works of art received by the gallery has amounted only to £54,450, a sum which today would not represent much more than a tenth of the price of Seurat's *Une Baignade*. Since the last war, despite this miserable subsidy and largely through private munificence, the several collections at The Tate have been greatly expanded; though of British painting in the seventeenth century the representation is still quite inadequate. Apart from Turner, by far the largest collection of works by one artist are the more than four hundred examples of the work of Alfred Stevens, who, though in the last resort derivative and tied to Renaissance classical idioms, Sir John holds to be 'that lofty and extraordinarily versatile genius'. Surely there is no evidence that Hogarth, as we are told in the note on *The Graham Children*, was a 'close friend of Dr. Benjamin Hoadley' (*sic*), his contacts with that nefarious prelate being through the younger Benjamin Hoadly with whom he was on intimate terms.

If the colour plates leave a good deal to be desired, the photographic illustrations are uniformly excellent. But a handsome and costly picture book is all very well: the urgent need of visitors to The Tate is catalogues which, within their own field, can compare in scholarship and authority with those issued at short intervals since the war by the National Gallery.—R.E.

LONDON, VOL. I, THE CITIES OF LONDON AND WESTMINSTER: By Nikolaus Pevsner. (Harmondsworth, Middlesex: Penguin Books, 15s. net.).

HAVING guided us at a spanking pace round nine counties, Dr. Pevsner has returned to 'the floure of cities all, gemme of joye, jasper of Jocunditie' and devoted the twelfth volume of his *Buildings of England* series to the cities of London and Westminster. This volume is doubly welcome for it completes the survey of London he began in 1952 and brings with it the reassuring news that the series will be continued until all the counties of England have been covered. Although the individual volumes have not been without their errors and omissions—on which zealous local historians have been quick to pounce—the value of the whole series can hardly be exaggerated. Indeed, it has no equivalent in any other country and when the corrected second edition appears, as it is most sincerely to be hoped it will, this great architectural survey must take its rightful place among the monuments of scholarship produced in England. The present reviewer can boast of having detected few errors in this *London and Westminster* volume. The altarpiece in St. George's, Hanover Square is attributed to Thornhill (on p. 88) and, correctly, to Kent (on p. 426); it is a little misleading to state that the Banqueting House 'uses Portland stone—it is said that this is its first use in London'—without adding that only the orders and crowning balustrade of the original building were in Portland stone (the whole was 'restored' in Portland Stone in 1833). The one serious deficiency of this book is that it lacks the essential index of place names.

Devoted to the City of London, Holborn and the City of Westminster, the volume covers an extremely rich area including St. Paul's Cathedral and Westminster Abbey to which a justly large proportion of the text is given. Town houses and specifically town churches dominate the scene, however, and Dr. Pevsner's admirable introduction may almost be read as a microcosmic history of urban architecture in England. From London Wall and the Temple of Mithras to the Time-Life building in Bond Street and the Churchill Gardens flats at Pimlico, nothing escapes his eagle eye, and his comments are as pithy, erudite and stimulating as ever. Furthermore, as the area contains some of England's most monstrous buildings, Dr. Pevsner has plenty of scope to exercise his caustic wit. Of the *Daily Telegraph* office in Fleet Street he remarks that it is 'a building in which neo-Graeco-Egyptian imitation has gone modernistic, with much fluting, fancy iron-work and little to recommend it'; and he vividly describes 'Ideal House' in Great Marlborough Street as 'an architectural parallel to the Wurlitzer in music—black sheer granite and rich gilt with the lush floral motifs of the Paris exhibition of 1925'.

There can be few Londoners so well informed that they have nothing to learn from this book. Nevertheless, Dr. Pevsner's intention is not only to give information but to educate taste. For all his emphasis on archaeological accuracy, he considers buildings qualitatively rather than historically. A pioneer in the appreciation of Victorian architecture, he is a discerning critic of the buildings of every period and prepared to give as much attention to a Wren church or a Georgian house as to a Victorian club, an *art nouveau* public house (he dwells lovingly on the 'bronze figures of alluring maidens in conjunction with flower stalks out of which grow electric bulbs' at *The Salisbury* in St. Martin's Lane), or a modern block of flats. Moreover, he has an eye to the future, and when he remarks on 'picturesque town planning'—which he finds a peculiarly English art—he clearly refers to the problems of our own time, notably the rebuilding of the Barbican area and St. Paul's Cathedral.

Though it contains so many of the finest buildings in all England, the architectural history of London makes a depressing story of wasted opportunities and open vandalism. Over

the past fifty years, one act of Philistinism has followed another with little living architecture rising from the ruins. It is particularly poignant to read in this book of the innocent little suspension bridge in St. James's Park, which Dr. Pevsner says 'must be saved' but has already fallen prey to the beaurocratic planners. The tide of destruction which has swallowed up Regent Street, the Adelphi and Berkeley Square, is yet unchecked, but happily Dr. Pevsner sees a glimmer of hope for the future in the bold architectural policy of the London County Council.—H.H.

WILLIAM ETTY: By Dennis Farr (London: Routledge and Kegan Paul, 70s. net.)

> The Season's paintings do not please,
> Gentlemen,
> Like Etty, Mulready, Maclise. . . .

THUS spoke Thomas Hardy's late nineteenth-century *Ancient*, looking back to the balmy first decades of the Victorian era. The three artists he named had all been honoured in their day but had passed under a cloud. Etty alone has returned to vogue in recent years—principally, one suspects, because he painted sentimental nudes while Mulready and Maclise, who may well be thought his superiors as artists, devoted themselves to genre and history pieces. Early in the present century Etty was awarded a modest niche in the history of the British school. In 1943 Mr. William Gaunt and Mr. F. G. Roe published their book on *Etty and Nude*. Then there were two retrospective exhibitions of Etty's work at York followed by an Arts Council touring exhibition. And now Mr. Dennis Farr has made Etty the subject of a monograph in the *English Master Painters* series. The inclusion of Etty in a series hitherto devoted to artists of such importance as Reynolds, Boningtón, Hogarth, Lely, Richard Wilson and Sir Thomas Lawrence, inflates his reputation to bursting point.

Mr. Farr has performed his task very conscientiously and he can hardly be blamed if he has failed to establish Etty as one of the English Master Painters. His book is, indeed, a painstaking academic exercise and is likely to remain the leading authority on Etty's work for many a long year. It consists of a biographical account of the artist followed by a well-documented catalogue of all his paintings—save for the multitudinous nude studies of which only a modest three score are described—and a selection of his drawings. In an Appendix nine of Etty's personal letters are printed in full for the first time. The book is illustrated with 96 pages of plates and a colour frontispiece.

By reference to contemporary documents, Mr. Farr has solved many problems to which his predecessor, Alexander Gilchrist (whom he contemptuously terms an 'amateur biographer'), only alluded or left unmentioned in *The Life of William Etty R.A.* (1855). He has developed a nice eye to distinguish between the works of the master and pictures by other hands which have occasionally passed under his name. Moreover, he describes each of Etty's more important works with ample quotations from the shocked or adulatory newspaper reviews of the time. He might, perhaps, have said more of the poses which Etty borrowed from older masters; for it would be interesting to know from which paintings and statues they were derived. Nor would it have been out of place to discuss the poses adopted in the life-class which he so assiduously frequented. But this is a minor point.

A few quotations will suffice to show the way in which Mr. Farr approached Etty's work, and to indicate the tone of this highly serious book. Commenting on a contemporary criticism, he notes that the strange *Combat* of 1825—now in the National Gallery of Scotland—'does indeed unite the qualities of, say, Titian's *Cain Slaying Abel* (Sta. Maria della Salute, Venice) and Annibale Carracci's *Remus Slaying the Cattle Thieves*, in the Palazzo Salem, Bologna . . .' (He might have added that the kneeling male figure is taken in reverse from Guido Reni's *Nessus*). He declares that 'few Academicians have sent in as their diploma piece work of such quality' as Etty's *Sleeping Nymph and Satyrs* (the nymph herself surely derives from Titian's *Andrians* rather than Poussin as Mr. Farr suggests?) Moreover, he has applied his critical eye to a selection of the drawings, remarking that, in comparison with another sketch in the same series, a curiously inept *Backview of a stooping Female Nude* 'shows rather less understanding of form, though Etty's crisp modelling links him, momentarily, with sculpture rather than painting. He has chosen an unusual view-point and has delighted in the more abstract monumental qualities of the human figure.' Finally, he reaches his summing up in which he declares, with all the gravity of a Lord Chief Justice, that 'Etty is neither the Ingres nor the Delacroix of the British School, and any attempt to equate him with either of these two men would be both irrelevant and to misunderstand his peculiar artistic personality. For although much of his best work appears startlingly fresh and advanced for its time, Etty could never shake himself quite free from an outmoded classicism. As a result, his imaginative powers became sterile and atrophied, the impetus of his earlier years was lost and he became not a prophet, but a grand glittering relic of a past age. Even so, British painting would be infinitely poorer if bereft of the work of one of the greatest figure painters it has so far produced. Despite his many shortcomings, Etty has left a rich and diverse artistic legacy, the scope of which is only now being fully understood.'

Turning from the text of this volume to the paintings themselves one is more keenly aware of Etty's 'many shortcomings' than of his 'rich and diverse artistic legacy': indeed, one may sometimes wonder if Mr. Farr's enthusiastic comments and comparisons with Titian, Annibale, Carracci, Ingres and Delacroix were not written in a spirit of solemn farce. Seen momentarily in an art gallery or drawing room, an isolated work by Etty is not without some 'period' charm, but a roomful is wearisome to behold. In his great historical machines the poses are so tediously repetitious and the figures themselves so incompletely realised that one's pleasure diminishes in direct proportion with the number seen. His portraits and landscapes attract attention by

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their unfamiliarity but on closer inspection reveal themselves as uninspired derivations from Lawrence and Constable. Only the nude studies are of lasting interest for they reveal the discordant strains of prudishness and sensuality in Etty's character.

To the psychologist, Etty, is, indeed, a fascinating case: a bachelor who night after night sat enraptured at the life-class never ceasing to paint that which he dared not touch, and who, forswearing marriage at the age of 56, wrote 'I pray GOD to help me that I may devote myself more purely to my Art, my Country and my GOD'. These strains in his character and work were no doubt responsible for the success which Etty enjoyed during the last decades of his life for they found an echo in the breasts of his patrons and, probably, his critics, who seem often to have been deliciously shocked by the great mountains of bare flesh exposed on his Academy exhibits. Mr. Farr has, however, chosen to write of Etty not as a psychological 'case' nor as a phenomenon in the history of taste, but as a painter, and one of the *English Master Painters* at that.—H.H.

BOOK PRODUCTION NOTES

By Ruari McLean

Crawhall

ADRIAN BURY'S *Joseph Crawhall* was reviewed in the last issue of *The Connoisseur* (see p.110), but the publishers, Charles Skilton Ltd., deserve some mention for their ambitious production of the book. It is illustrated with seven colour plates (printed by four-colour half-tone on art paper, tipped in), 23 monochrome half-tones printed on the smooth cartridge text paper, and 36 monochrome collotype reproductions of paintings, printed by Gebrüder Schmidt of Lübeck. The rest of the book and plates were printed by the Whitefriars Press in Tonbridge.

There are certain eccentricities in the design of the binding and the title-page; and it is a pity that so many of the reproductions, which are small enough to have been printed the right way up on the page, are nevertheless placed sideways, so that the book, which is heavy, must be turned to look at them. The main thing, however, is that they are well reproduced: collotype gives a better idea of the texture and surface treatment of paintings than, perhaps, any other process, since no screen is interposed.

Fritz Kredel

THE Gravesend Press of Lexington, Kentucky, has just published the most charming small limited edition we have seen for a long time. It is *Dolls and Puppets of the Eighteenth Century*, illustrated in 24 drawings by Fritz Kredel, reproduced on copper and hand-coloured. Kredel, once a pupil of Rudolf Koch, moved from Frankfurt to the U.S.A. before the war, and besides being one of the most distinguished and active book illustrators in the world, has been a life-long puppeteer who, like the late W. A. Duiggins, conducts his own puppet theatre. The book (page size $6\frac{3}{8} \times 4\frac{1}{2}$ in.) has been designed by one of Germany's most distinguished book-designers, Gotthard de Beauclair (Insel Verlag's designer), and printed by Ludwig Oehms at Frankfürt: it is bound in blue silk and boxed in a slip-case covered in a harmonizing patterned paper. The edition is limited to 500 copies at $10.00, obtainable from The Chiswick Bookshop, which caters particularly for bibliophiles and typographers at 45 West 57th Street, New York 19.

Hamlet, cut to seventy-eight minutes playing time, and acted by The Old Vic Company as a climax to their successful tour of the United States, was recently presented on CBF Television to an estimated audience of twenty-five million viewers—to reach which numbers the theatre would have to play it every night for about thirty-eight years. The script of the television play was published before the performance with illustrations by Ben Shahn, and makes a remarkable book. Shahn has used a brush line of tremendous strength and economy, reproduced with great fidelity by photo-litho-offset on white cartridge paper. The drawings appear both as full pages and mixed in with the text (set in Times Roman), which is also printed by offset. It would be a formidable task to find another artist in the world who could have made drawings which satisfy, like these, both as decorations to a printed page and as illustrations to Hamlet: they are hard, alive, passionate, and of an intellectual quality which Shakespeare deserves and has seldom had from his illustrators.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

The Studio: There can be few enterprises in the history of art publishing with so comprehensive a record as *The Studio*. Quite apart from its range of the books and special numbers published over the last fifty years, *The Studio* monthly magazine deals concisely with all forms of expression in the exciting art world of today. Taking some recent issues we find articles such as *New Ways in German Art, Post-war Painting in Czecho-Slovakia, Brussels: Fifty Years of Modern Art. Danish Art Collectors* are discussed authoritatively in the April number, and *Young Artists in Italy* is a feature of the May issue. This is not to say that British and American art is neglected. On the contrary, *The Studio* keeps us fully in touch with what is going on here and the United States, regularly supported by Mr. G. S. Whittet's always stimulating *London Commentary*. There is no doubt that *The Studio* thus justifies its sub-title as the *Leading Magazine of Contemporary Art*.—A.B.

Art in America. Fall 1958. London: John Calder (Publishers) Ltd. (17 Sackville Street, W.1.) Subscription $10.00 a year. Foreign subscribers $1.00 extra for postage. Published quarterly.

The Collectors' Glossary of Antique and Fine Arts: By J. R. Bernasconi. London: The Estates Gazette Ltd. (47 Museum Street, W.C.1.) 37s. 6d. net (postage 1s. 6d. extra).

Historic Houses and Castles in Great Britain and Northern Ireland. Over 450 Houses, Castles and Gardens open to the Public. Opening Times. London: Index Publishers Ltd. (69 Victoria Street, S.W.1.) 3s. net.

The Travels of Marco Polo. With 25 illustrations in full colour from a fifteenth-century manuscript in the Bibliothèque Nationale, Paris. London: André Deutsch. 30s. net.

The Lords of Cobham Hall: By Esmé Wingfield-Stratford, D.Sc. London: Cassell & Co. Ltd. 50s. net.

Modern Australian Aboriginal Art: By Rex Battarbee. London: Angus & Robertson. 30s. net.

Tippoo's Tiger: By Mildred Archer. London: Victoria and Albert Museum: H.M. Stationery Office. 7s. 6d. net.

Das 17. Jahrhundert in der Franzosischen Malerei. Kunstmuseum, Bern. Illustrated Catalogue. Bern, Switzerland: Die Direktion, Kunstmuseum.

Pottery through the Ages: By George Savage. Harmondsworth, Middlesex: Penguin Books (A Pelican Book). 7s. 6d. net.

Rembrandt: By E. R. Meijer. (*Les Grands Peintres*). Paris: Librairie Larousse (17 Rue Montparnasse and 114 Boulevard Raspail, VIe).

The Great Palace of the Byzantine Emperors. Second Report: By D. Talbot Rice. Edinburgh University Press: Thomas Nelson & Sons Ltd. £7 7s. net.

French Drawings from American Collections. Clouet to Matisse. Exhibition Catalogue. New York: The Metropolitan Museum of Art.

Modern Silver. A Review of modern British gold and sterling silver. London: The Worshipful Company of Goldsmiths (Goldsmiths' Hall, Foster Lane, Cheapside, E.C.2.) 2s. net.

Wassily Kandinsky. Life and Work: By Will Grohmann. London: Thames & Hudson. £7 7s. net.

Botticelli: Text by André Chastel. London: George Rainbird. Standard edition. £7 7s. net.

English Victorian Jewellery: By Ernle Bradford. London: Country Life Ltd. 42s. net.

The Proud Possessors: By Aline B. Saarinen. London: Weidenfeld & Nicolson. 30s. net.

The Connoisseur's Diary

The Heywood-Lonsdale Loan : 'Léon' Dish : Mr. George Rainbird and Mosaics : Early Celtic Art

TWENTY-THREE paintings from the collection of Lt.-Col. Heywood-Lonsdale have been lent for an indefinite period to the Walker Art Gallery, Liverpool. This loan is of particular interest since it is largely composed of Dutch seventeenth-century pictures which, when added to the Gallery's own holding of this school—recently augmented by some excellent examples of Salomon Ruysdael, Van Goyen, Horst and Bor—make a collection of outstanding importance. The Walker Art Gallery has for long owned the richest collection of foreign pictures in the North of England and new lustre has been added to it by Lt.-Col. Heywood-Lonsdale's generous loan. To mark the occasion, the Gallery authorities have published an admirably documented catalogue of the works included in the loan.

The Heywood-Lonsdale Collection, part of which has been lent to Liverpool, was begun by John Pemberton Heywood of Wakefield who died in 1835. It was further increased in the 1880's by Arthur Pemberton Heywood-Lonsdale, the grand-father of the present owner. Like so many private collections in England, it contains a few masterpieces by great artists and a large number of excellent works by minor painters. Pictures of both types are included among the twenty-three now on show at the Walker Gallery.

Italian Paintings

The earliest picture included in this loan is a portrait of Lorenzo de' Medici which is generally regarded as the best of several copies after a lost painting by Raphael. It has been suggested that Sebastiano del Piombo was the author of this version, but although such an attribution is plausible there is, as the catalogue points out, no documentary evidence for it. The other Italian paintings date from the eighteenth century: a view of the Tiber and Castel Sant' Angelo by Bernardo Bellotto, and two Venetian views by Francesco Guardi. French eighteenth-century painting is represented by a portrait of a lady by J. B. S. Chardin, probably painted in the 1730's and similar to the well-known picture in the Hunterian Museum, Glasgow.

Rembrandt. 'Portrait of the Artist': oil on panel, 24¼ × 19¾ in., signed 'Rembrandt f. 163'(?). Heywood-Lonsdale Collection: On loan to the Walker Gallery, Liverpool.

Three Flemish paintings are of particular interest, a signed *Guardroom* scene by David Teniers and two portraits by Van Dyck, dating from his early Flemish period and his Italian period. New light has been shed on the Italian portrait which was previously thought to represent Doge Andrea Spinola. A close examination of the coat of arms in the background and of a partially obliterated inscription has revealed that this impressive full-length portrays Agostino Pallavicini in the costume he wore as Genoese ambassador at the funeral of Pope Gregory XV. It is probably identical with a portrait noted in G. P. Bellori's life of Van Dyck. The picture was bought from the Marchese Spinola at Genoa in 1841 by Andrew Wilson, who also acquired another of Van Dyck's Genoese portraits, formerly at Hopetoun House, now in the Walker Art Gallery.

The strength and fame of the Heywood-Lonsdale Collection lies in its seventeenth-century Dutch pictures, most of which are listed in Hofstede de Groot's *Catalogue Raisonné*. Fifteen of these have been lent to Liverpool. First among them is a Rembrandt self-portrait dating from the 1630's, a precious leaf from the great introspective autobiography which this artist painted. This self-portrait was shown in the exhibition of Dutch Pictures at the Royal Academy in 1952. Hobbema is represented in the loan by a *Woody Landscape;* Jacob van Ruysdael by three landscapes; Jan Steen by a group of boors and a cottage scene, both signed; and Wouwermans by a *Hawking Party* which was painted for Elizabeth of Bourbon, wife of Philip IV of Spain. There are also characteristic works by some of the minor Dutch painters who are now attracting increased attention—Arnold van Boonen, Karel Dujardin, Frédéric de Moucheron, Aert van der Neer and Jan Wynants.

Early Celtic Art

SIR CYRIL FOX is justly hailed as 'one of the pioneers of modern archaeology', and he should also be honoured as the doyen of Celtic art-history in England. A past-President of The Society of Antiquaries and for many years the distinguished Director of The National Museum of Wales, in spite of heavy administrative responsibilities he has been a prolific writer, pouring forth studies on his chosen theme in learned journals and Museum publications at short intervals since soon after the first World War. His *Personality of Britain*, which appeared before his retirement is recognised as a major

Francesco Guardi. 'View on the Grand Canal, Venice': oil on canvas, 16⅜ × 24 in. Heywood-Lonsdale Loan.

contribution to archaeological literature and has gone through a number of editions. *Pattern and Purpose*, lately published by the National Museum, is a survey of Early Celtic art in Britain—a distillation or epitome of a life-time of tireless investigation, comprehensive within its period (*circa* 250 B.C. to A.D. 50) and almost terrifyingly thorough.

Llyn Cuig Finds

The National Museum possesses a number of well-known objects of bronze and iron—there is no reason to suppose they were made in Wales—and the Council invited Sir Cyril to supplement his study of the sensational finds at Llyn Cuig in Anglesey by producing a complete survey of Early Celtic art in these islands. The result is just the kind of book which a great museum ought to sponsor, thus making available for scholars and students an impressive corpus of information which could scarcely be expected to appeal to a commercial publisher. But if the book is addressed primarily to specialists, they have no cause to complain that they are not given full value in this authoritative and modestly-priced book. Every relevant bronze and iron object of real importance—brooches, daggers, bowls, tankards, scabbards, shields, mirrors and much besides; supplemented by a selection of British coins—are illustrated in a series of seventy-eight excellent plates, with an even greater number of line drawings: while some admirable maps show the distribution of craft centres, the main settlements and traffic routes.

Sir Cyril writes in his Foreword that in Early Celtic art 'technique and design in gold, bronze or iron are often masterly, but there is nothing of "Fine Art" about it; the incised pattern and the relief ornament are on purposeful things—brooches and bracelets, weapons and drinking vessels, for example. It was not only a decorative art; useful things were well-shaped, with a sense of style, so a beautiful or well-balanced form often sufficed, satisfying the bronze worker's critical sense, as it does ours'. Hence the title he has chosen for his book. It is certainly not for light-reading or intended for an idle hour: *Pattern and Purpose* demands concentration, close study, and, to get the best out of it a degree of enthusiasm approaching the author's own.

Hardly has this book issued from the press than its successor *Life and Death in the Bronze Age* is announced. What an Indian summer of productivity this veteran scholar enjoys.

Jan Wynants. 'Landscape with pool, cattle and sheep': oil on panel, 23 × 31½ in. Heywood-Lonsdale Loan to the Walker Art Gallery, Liverpool. See first story on p. 185.

Mosaics of St. Mark's

WHEN the appetite for colour plates, at present apparently insatiable, has abated, it will surely come to be recognised, not only that at least a considerable proportion of the illustrations in 'glossy' picture books are sorry travesties of the original works, but that there are certain arts which lend themselves far more readily than others to the processes of colour reproduction at present available. Byzantine and early mediaeval mosaics are pre-eminently suitable for this form of reproduction on account of the relatively narrow range of colours employed, the clearly defined contours, and the inevitable absence of subtle transitions; while the innumerable tesserae of which they are composed, even on a

The importance of this rare documentary Lyons faïence dish, painted in late Urbino or Venetian 'istoriato' style, which sold at Sotheby's last month, cannot be overestimated. See story 'Dish inscribed "léon" '.

greatly reduced scale, can be reproduced with an almost illusory fidelity. Moreover, for the reproduction in colour of the mosaics of St. Mark's, 'the golden basilica', there is a further and complete justification: many are often well-nigh invisible or only unveiled when illumined by a chance gleam of sunlight.

Intensely Fascinating Book

Of the 'art books' published by Mr. George Rainbird, *The Ravenna Mosaics* and his beautiful mosaics of St. Mark's are surely the most outstanding and desirable. There are forty-four plates in full colour from these world-famous decorations, and it is difficult to conceive of any technical advance in the future which could result in more completely satisfying illustrations.

In the course of centuries the mosaics have been badly damaged, rearranged, and disfigured by inept restoration, but much of the noble scheme survives with its main themes—the Old Testament stories of the Flood and the New Testament scenes from the lives of the Madonna and the Saints. Though the Doge Enrico Dandolo caused marble columns and many mosaics to be brought from Constantinople, Venetian artists were mainly responsible for the early decorations, dating from soon after 1000 to the middle of the fourteenth century—the Renaissance mosaics have wisely been omitted. These great works of art witness to the persistent vitality of the august and hieratic tradition of Byzantium, but the detail allows of occasional lapses into an enchanting form of naturalism, as in the representations of the birds entering and leaving Noah's ark.

The contributions of the different masters and their assistants are discussed in Signor Pietro Toesca's Introduction, which summarises the latest conclusions and abounds in perceptive criticism; though it has suffered in the process of translation. There is also a valuable section tracing the architectural history of the basilica. These marvellous mosaics have for centuries been among the chief attractions of Venice for visitors: the appreciation and understanding of them can be greatly enhanced by the possession of this intensely fascinating book. Considering the format, the number and quality of the plates—to say nothing of the many photographic illustrations—it must be regarded as cheap at seven guineas.

Not all Paris dealers are exhibiting at the Foire des Antiquaires (see pp. 192 and 193), and this Kwan Yin polychrome figure of the K'ang Hsi period can be examined at Messrs. C. T. Loo's gallery: 48, Rue de Courcelles, Paris.

Dish Inscribed 'léon'

ITS extreme documentary rarity makes desirable the recording on these pages of the (16¾ in. diameter) Lyons faïence dish, dated 1582 and inscribed *léon* which was sold at Sotheby's last month. Painted in late Urbino or Venetian istoriato style with the story of Aaron's rod, the underside is inscribed within six concentric yellow circles in blue: *La vérga di farao in serpentte* 1582 *G.T.V.F. Léon.*

The importance of this dish in the history of early French faïence cannot be over-estimated. It is the only piece so far discovered to be inscribed with the place of origin (the spelling of the word 'léon' is to be expected from an Italian potter unfamiliar with the language). It has long been established from documentary sources that maiolica in prevailing Italian style was made in the latter part of the sixteenth century at Lyons by emigrant Italian potters, and a group of plates, dishes and ewers with figure subjects has been plausibly attributed to Lyons by such writers as Michele (1876), Rondot (1892) and Damiron (1926). This early attribution to Lyons has been discarded by modern writers in favour of Nevers; see Robert Boulay, *Les Majoliques Francais* in No. 12 of *Cahiers de Céramique et des Arts du Feu.* The present dish vindicates the earlier writers, and must now lead to a re-appraisal of Lyons and Nevers wares.

A close parallel to this dish is one mentioned in *La Répertoire de la Faïence Francaise* (text volume, p. 96) dated 1576 and also with a Biblical subject. It was presented by M. Damiron to the Victoria and Albert Museum (see Rackham's *Catalogue*, Vol. I, page 339, and Vol. II, plate 163, No. 1009). For another, almost the same size as the present example, in the collection of M. Banmayer, again with Biblical subjects, see the Exhibition of French faïence at the Pavilion de Marsan, 1932 (*Catalogue* No. 3226). The present example would also appear to bring into the Lyons fold the well-known 'Queen of Sheba' dish in the Musée Céramique at Sèvres, together with other pieces illustrated in the article in the *Cahiers de Céramique* referred to above. It should also be noted that the present example has the square foot-rim attributed to Nevers.

Tempting Attribution

In connection with the date of this dish, it is of interest that in 1582 Henri III paid a state visit to Lyons, where he ate off a faïence service (see Damiron, *La Faïence de Lyon*, p. 64). It would be tempting to read the first two of the four initials *G.T.V.F.* as those of the Lyons potters Giulio Gambini and Domenico Tardessini, both from Faenza, who are recorded as obtaining permission in 1574 to make 'vaisselles de terre à façon de Venise', but it appears that the partnership was dissolved in 1575.

The source of design on this dish can be traced directly to a woodcut in a book published in Lyons. It is taken from the *Quadrins Historiques de la Bible*, of Jan de Tournes, Lyons, 1558, p. 6, recto, from Exodus VII.

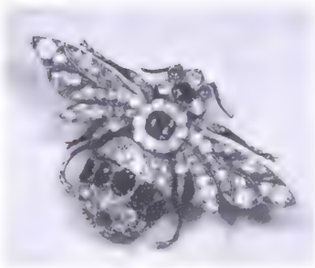
Ilbert Horology

IT is hoped that a substantial part of the C. A. Ilbert Collection of clocks and watches will be on display at the British Museum (Edward VII Gallery) by the end of April.

In view of the interest aroused by this important acquisition by the British Museum, the Antiquarian Horological Society (Hon. Sec: A. K. Soper, 29 Furham Field, Hatch End, Middlesex) has devoted the whole of its current issue (No. 9, Vol. 2) to the Ilbert Collection and made it available to the public. Copies can be obtained, at 10s. 6d. each, from: N. L. Rabson, 36 Derwent Avenue, Kingston Vale, London, S.W.15.

Five steel seals, part of an important collection of seventeenth- and eighteenth-century heraldic seals exhibited by Messrs. Pierre G. Bernard at the Foire des Antiquaires, Paris.

International Saleroom



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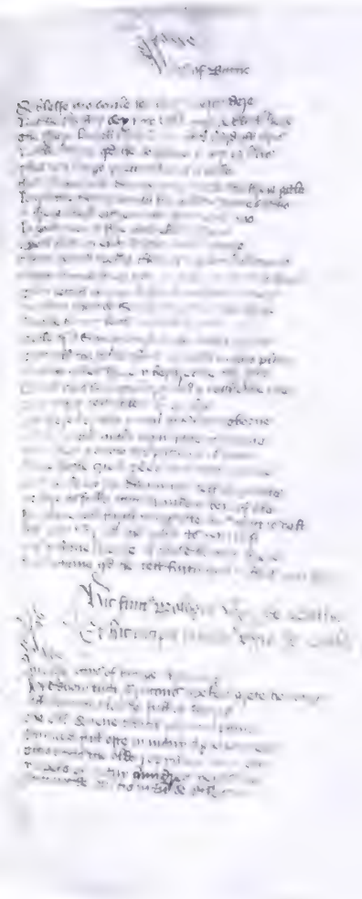
1. Diamond and sapphire brooch. £330 (Christie's). 2. From the Brudenell Codex of Chaucer, 'The Canterbury Tales', a chronological table to the year 1449. £15,200 (Sotheby's). 3. The fifteenth-century Venetian enamelled glass 'Fairfax Cup' (see The Connoisseur, March, 1959, p. 32). £4,600 (Sotheby's). 4. One of a pair of Louis XV ormolu and Meissen porcelain candelabra, 13 in. high. £700 (Christie's). 5. Charles II plain cylindrical tankard, 6¾ in. high, 1675, m.m. RD cinquefoil and pellets below. £195 (Christie's). 6. Commonwealth plain cylindrical tankard, 7⅛ in. high, 1650, m.m. a star over orb. £420 (Christie's). 7. George II coffee pot, 8¾ in. high, by Daniel Piers, 1750. £330 (Sotheby's). In securing £4,600, No. 3 fetched three times the previous record price for a similar piece of Venetian glass.



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International Saleroom

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8. A small Louis XV tulipwood and kingwood secrétaire cabinet, signed B.V.R.B. (Bernard Van Riesen Burgh): 2 ft. 5 in. wide, 4 ft. high. £3,000 (Sotheby's). 9. Louis XV parquetry Poudreuse, by Jean-François Oeben, 33¾ in. wide. £3,885 (Christie's). 10. An important Louis XV marquetry Table à Liseuse, attributed to R.V.L.C., 35 in. wide, 27¾ in. high. £3,360 (Christie's). 11. Eighteenth-century Chippendale carved walnut bonnet-top highboy, Philadelphia. Dollars 9,000 (£3,214) (Parke-Bernet). 12. Louis XV small marquetry kidney-shaped table, by Léonard Boudin, 23¾ in. wide, stamped L. Boudin JME in three places. £2,940 (Christie's). 13. Queen Anne carved and parcel-gilt burr walnut secrétaire-bookcase. 7 ft. 11 in. high, 41 in. wide. Dollars 2,000 (£714) (Parke-Bernet).

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International Saleroom

14. J. M. W. Turner. 'A View of the Lake of Zug', watercolour, 11½ × 18 in. £11,025 (Christie's). 15. J. M. W. Turner. 'A View of the Lake of Lucerne,' signed with initials, watercolour, 26 × 40 in. £11,550 (Christie's). 16. Louis XVI parquetry secrétaire à abattant, by Roger Vandercruse Lacroix, signed twice R.V.L.D., JME., 3 ft. 5 in. wide by 4 ft. 7 in. high. £6,500 (Sotheby's). 17. One of a pair of Louis XV tulipwood marquetry chiffoniers, by Jacques Dautriche, 47 in. high. Dollars 4,200 (£1,500) (Parke-Bernet). 18. Sir Alfred Munnings. 'Lady Torrington's "Rich Gift" ', 23 × 28½ in. Dollars 2,100 (£750) (Parke-Bernet). 19. G. B. Piazzetta. 'A Bearded Man', black chalk and white, 14⅛ × 10¼ in. £220 (Sotheby's). 20. J. M. W. Turner. 'A Distant View of Windermere', signed and dated, 11½ × 15¾ in. £2,520 (Christie's). Six Turner watercolours were sold in this sale for a total of £27,531.

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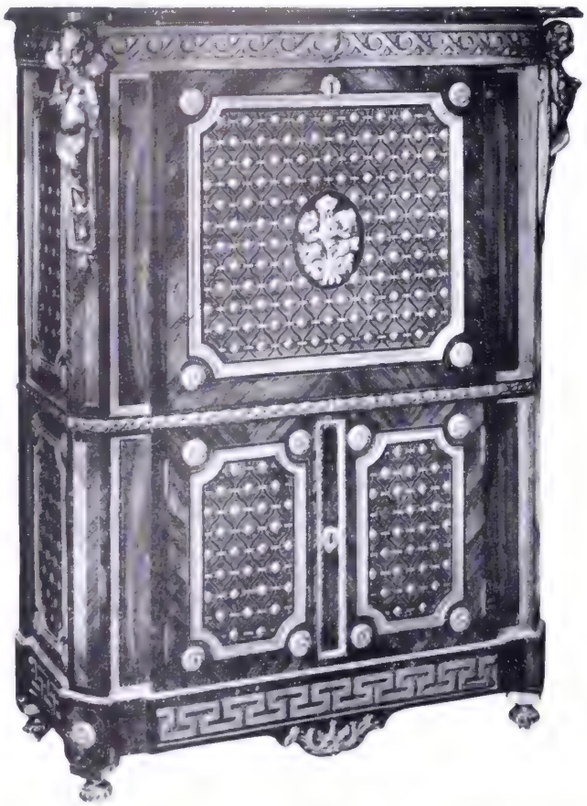

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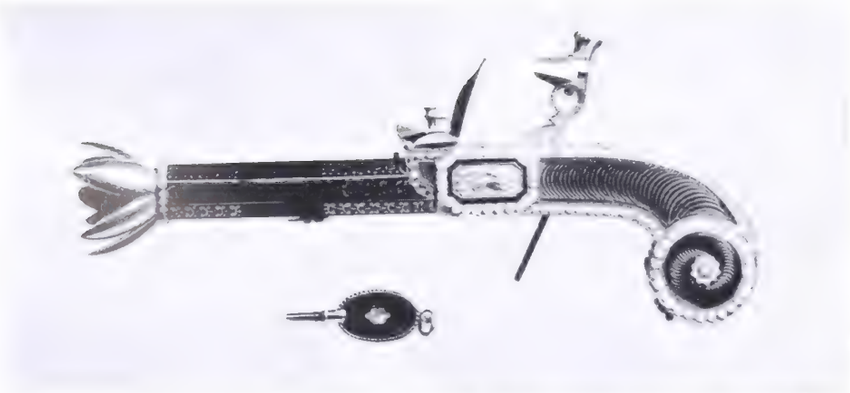

SELLING AT CHRISTIE'S. (Above). An important Meissen group of Columbine and Pantaloon, modelled by J. J. Kaendler (Sale April 20). (Right). Swiss gold enamel and pearl perfume spray incorporating a watch in the butt, c. 1800 (Sale April 13).

Forthcoming Sales

SELLING AT SOTHEBY'S. (Above). Edgar Degas. 'Trois danseuses à la classe de danse', oil on board, 20 × 24½ in. (Lemoisne No. 1308), c. 1890. (Selling on May 6 with other important Impressionist paintings (Corot, Gauguin, Fantin-Latour, etc. and drawings from 14 different countries). (Right). An important rivière of 36 diamonds (April 16).

SELLING AT BUKOWSKI'S, Stockholm (April 15). (l. to r. below). Pieter Brueghel the Younger. 'Harvest Landscape', panel 36·5 × 26·5 cm. (Centre) Jan van Goyen. 'Landscape', canvas 58 × 74 cm. Master of the Magdalena Legend. 'St. Luke', panel 23 × 16 cm.

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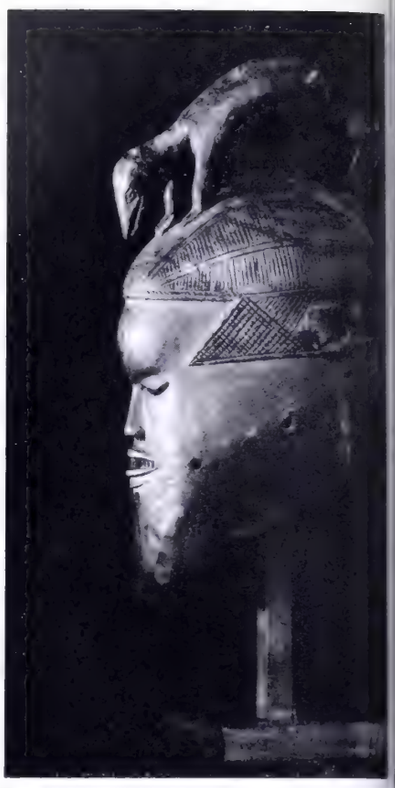

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Foire des Antiquaires Paris

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Illustrated here are some of the works of art which the Paris fine art trade will be showing at Porte de Versailles from May 1 to May 18. A further selection of exhibits will appear in the next issue.

1. Eighteenth-century pearl and garnet necklace (Gabrielle Mordant: 41, Quai de l'Horloge, Paris). **2.** One of a pair of eighteenth-century candelabra, with Hoechst faïence figurines on gilt-bronze bases (Lecomte Ullmann: 75, Faubourg St. Honoré). **3.** Bakousou (Belgian Congo) mask (Maurice Ratton: 17, Rue de Grenelle). **4.** Djemet Nasr, 3200–2800 B.C. Cow with Calf, green serpentine cylinder (Jean Vinchon: 77, Rue de Richelieu). **5.** Régence commode (33 in. high, 45 in. wide, 22 in. deep) in amaranth wood, signed *E Doirat*, with the finest quality bronze mounts. The drawer handles are in the form of 'boutons de carosse'. Also seen: a set of four 12 in. high gilt-bronze candelabra of the period of Louis XIV. These were made by a goldsmith and not by a metal worker (Etienne Levy: 178, Faubourg St. Honoré). **6.** Joseph-Siffred Duplessis (1725–1802). 'Portrait of a Young Woman', signed (Jacques Heim). **7.** Mahogany 'tric-trac', of the Louis XVI period, stamped AUBRY (Jacques Artain: Galerie Opéra). **8.** Régence beechwood armchair, *c.* 1725, with contemporary upholstery (Marc Revillon d'Apreval: 1, Rue de Montalembert). **9.** Eugène Boudin. 'View of Faou' (Finistère), on panel, signed. Formerly in the Gustave Cahen Collection, cf. Gustave Cahen, *Boudin*, p. 108 (B. Lorenceau: 18, Rue La Boétie). **10.** Jean Dufy. 'At the Races' (Vieux Paris Artistique).

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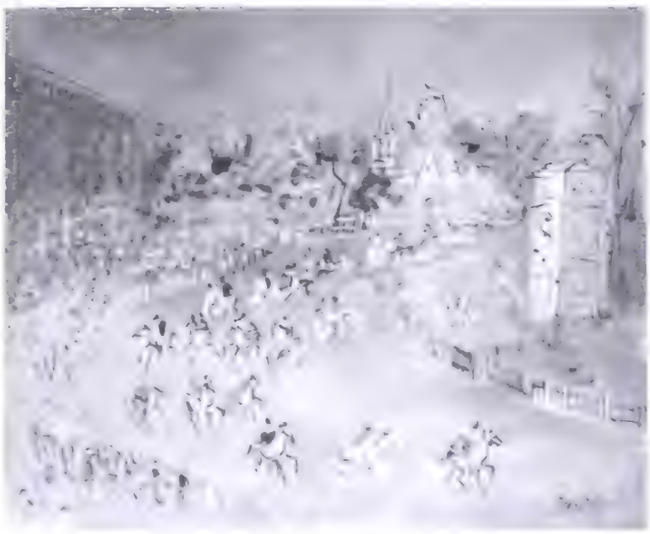

Portuguese Furniture of the Seventeenth Century - I

BY ROBERT C. SMITH (*Professor of Art History, University of Pennsylvania*)

PORTUGAL in the seventeenth century possessed, distinct from Spain, a style of furniture which in its finest expression is one of the most handsome developments of European cabinet making in the Renaissance tradition. During this period the Portuguese launched the use of rosewood from Brazil as a rival to ebony and other luxury woods of the East, combining rosewood with brass and intricately worked leather in a fashion peculiarly their own. They created a type of turning that is characteristically Portuguese, and before the end of the century they evolved a kind of foot which influenced English and American furniture. Ironically it is almost universally misnamed the 'Spanish foot'.

This error is part of a broader tendency to confuse Portuguese furniture of the seventeenth century with that of Spain. The tendency goes back to the 1880's, when London furniture firms began to reproduce it. It can be explained by the fact that until recently little attention was paid to Portuguese antique furniture. Now, however, two books have appeared which do much to clarify the development of chairs and beds,[1] while the establishment in Lisbon a few years ago of the Fundação Ricardo Espírito Santo Silva (see *The Connoisseur*, June (A.D.F.) 1958) provides at last a unique museum of Portuguese furniture. With the study of archives, which is just beginning, and the scrutiny of collections for marked pieces, it is reasonable to suppose that names of cabinet makers will appear, and examples of their work can be identified. Meanwhile it seems useful to survey what now is known, with a view to defining the style of Portuguese furniture of the seventeenth century.

Very little furniture made in Portugal before 1600 has survived, yet, it appears safe to say that until that time it differed but slightly from the furniture of Spain. For example, the portrait of King Sebastian at the nunnery of Descalzas Reales in Madrid, painted in 1565 and attributed to the Portuguese Cristovão de Moraes, shows the king standing beside a stately armchair of ebony and ivory resting on lateral footboards; this armchair is the eminently Spanish *sillón frailero* of the period. The death of King Sebastian without issue led to the union of Portugal with Spain under Philip II, a union which lasted from 1580 to 1640. During this period it was natural that the furniture of the two countries, like their architecture, should be quite similar in appearance. The truly distinctive character of Portuguese seventeenth-century furniture did not develop until after the Revolution of 1640.

Portuguese chairs of the early seventeenth century follow a simple and sturdy Spanish design: four undecorated square legs supporting a plain rectangular seat of leather or occasionally cloth which is held in place by prominent brass studs. The form of the seat is repeated in the chair back, which is generally tilted rearward. Four stretchers are always used, those at the front and rear being set higher than those at the sides. The height of these chairs varies from 37 to 41 inches. They were generally made of native walnut or chestnut wood.

Even in these early chairs certain Portuguese traits can be distinguished. In Spanish pieces of this type the stiles are almost always prolonged above the back to form blunt wooden finials. In Portuguese examples, on the other hand, small brass ornaments composed of balls or discs are used as finials. The stamped-leather covering of Spanish chairs is decorated with coarse designs of stylized flowers and geometric forms. The Portuguese, however, early in the seventeenth century began to ornament their leather coverings more elaborately and delicately, using naturalistic flower and vine patterns surrounding crowns, coats of arms, sirens and small boys. Another difference is found in the treatment of the stretcher.

In Spanish chairs of the seventeenth century the stretcher is always a flat board, decorated with a few cut-out, curled or lozenge designs. These patterns, which appear in late sixteenth-century furniture at The Escorial, are reflected in a Portuguese chair at the Museu Regional of Évora, in the frontier province of Alentejo, where Spanish influence has always been strong (No. 1). Yet even here the stretchers show considerably more open work than in most Spanish examples. In a chair at the Museu Nacional de Arte Antiga, in Lisbon, dating probably from the middle of the seventeenth century, the form of the stretcher is quite different; it consists of boldly curving forms framed by paired volutes (No. 2). This is the typical Portuguese pattern, used with small variations in chairs made in Lisbon, Coimbra and elsewhere. This highly carved stretcher with undulant edges has now lost almost all resemblance to the flat Spanish board.

During the second half of the century, the front stretcher in Portuguese chairs was enlarged at the expense of the others and given an almost standard design in which a shell, leaf or flower of quite intricate form, displayed on a curved bevelled mount, is framed by prominent scrolls (No. 3). In a late seventeenth-century stool in the Espírito Santo Collection, the final form of this motif is seen; the carving has become deeper, the surface more plastic, the concept baroque (No. 4). The gradual transition from Renaissance flatness to baroque plasticity in the design of these stretchers follows the general development of Portuguese furniture of the seventeenth century.

The frame of the stool, except for the carved front stretcher, is entirely turned, like the frames of a new kind of chair which becomes characteristic of the second half of the seventeenth century in Portugal. Called by the Portuguese *cadeiras de sola* or leather chairs, they make use of a formula of turning widely employed in the seventeenth century in northern Europe, occasionally in Italy, but almost never in Spain. The fashion probably entered Portugal shortly after the marriage in 1662 of

[1] J. F. da Silva Nascimento, *Leitos e camilhas portugueses*, Lisboa, 1950; Augusto Cardoso Pinto, *Cadeiras portuguesas*, Lisboa, 1952.

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1. Side Chair, early seventeenth century. Évora, Museu Regional.

2. Side Chair, mid-seventeenth century. Lisbon, Museu Nacional de Arte Antiga.

3. Side Chair, second half of the seventeenth century. Lisbon, Museu Nacional de Arte Antiga.

4. Stool, late seventeenth century. Lisbon, Fundação Ricardo Espírito Santo Silva.

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5. Armchair, second half of the seventeenth century. Évora, Museu Regional.

6. Armchair, second half of the seventeenth century. Lisbon, Museu Nacional de Arte Antiga.

7. Side Chair, late seventeenth century. Metropolitan Museum (Rogers Fund, 1911).

8. Chair back, late seventeenth century. Rio de Janeiro, private collection.

John IV's daughter, Catherine of Bragança, to Charles II of England. As in the earlier Portuguese chairs of Spanish type, which continued to be made until the end of the century, there is no exposed wood around the leather seats and backs. The backs now are more than double the height of the earlier ones. Brass finials have grown proportionately larger, and are now designed in the form of architectural urns and vases or stylized buds flanked by two tiny leaves. Walnut is the favourite wood.

Although a few chairs of this type were made with unturned rear legs, or with four identically turned stretchers, the characteristic form is that of an archiepiscopal armchair in the Évora Museum, which dates from about 1670 (No. 5). The shape of the back is like that of French chairs of the period. Others have more complex curves, both at the top and the bottom, which may reflect a latent Moorish taste. The lower frame of the Évora armchair is unusual because the rear stretcher is suppressed and there is a centre member connecting the side stretchers, after the fashion of English turned chairs of the 1660's, a practice not common in Portugal. The frame rests on rather small feet of the type known as onion. The front stretcher, which dominates the frame, is decorated with a beautifully carved leaf, set against a curved bevelled frame, which is solid. Not infrequently the space between the carved ornament and the frame is cut out, producing a lighter, more *mouvementé* effect. This is seen in another episcopal armchair at the museum in Lisbon (No. 6), where the stretcher recalls the long double S curves of the front stretchers and cresting boards of some Charles II caned chairs. The Lisbon example is equipped with a second type of foot, the *pé enrolado*, which is a diagonally set pouch-like form, folded over a tight scroll termination.

Another kind of stretcher has the design of an interlacing ribbon. This appears in a side chair in the Metropolitan Museum (No. 7). Here a third type of foot, is employed, probably the latest of the three, known in Portuguese as the *pé de pincel* or paintbrush form. It is familiar in England and the United States as the Spanish foot; although it was not invented in that country. In Portugal this foot, and also the *pé enrolado*, were reserved for chairs, settees and benches, where they were used only on the front legs. For the back legs a small rectangular block, slanting outward on its rear face, was substituted.

A capital distinction of these high-backed chairs is the decoration of their embossed and incised leather seat and back covering. The latter are entirely ornamented in raised designs consisting of a single panel framed in a border of fret motifs. Taken, it appears, from contemporary book illustrations, these tiny decorative elements develop into elaborate curves at top and bottom, repeating those of the backs themselves. For the panels, two popular themes were employed. The first is a composition of boldly spread acanthus-like leaves, from which emerge pomegranates, sunflowers and semi-nude boys. This theme is related to the decoration of columns and pilasters of gilt altarpieces of the so-called National Style of woodcarving, practised in Portugal between about 1675 and 1725. Sometimes the swirling vines enclose a coat of arms or a figure in contemporary costume. The second theme is that of a baroque vase with similar flowers, supported by boys (No. 8). This is a subject probably inspired by dados of blue and white tiles made at Lisbon at the close of the seventeenth century in imitation of those imported from Delft.

The design of the seat generally involves a centre rosette surrounded by rows of typographical ornament. Occasionally the leather is painted or gilded like the Moorish-inspired *guadamecim* wall hangings. The practice seems, however, to have been more popular in Spain than in Portugal, and most specimens are of the early eighteenth century.

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Rising to an average height of about 4 feet 5 inches, the *cadeiras de sola* have an impressively rich appearance. The 10 or 12 large brass studs lining the sides of the high backs, as well as the finials above them give a brilliant contrast to the lustrous, almost black tones of the leather and wood of these chairs. They stand out as dark and massive objects in rooms where white plastered walls are relieved by the vivid colours of tile dados, painted ceilings, and red and gold armorial curtains hung over the doors.

Related in scale and in decoration to these chairs are great tables (see Part II in our next issue) which extend to 12 or more feet in length, designed to be set in the centre of enormous rooms or to dominate a dais at the end of a long hall. Made of Brazilian *pau santo* or rosewood, in the second half of the seventeenth century, their frames have a distinctively Portuguese form of turning, which combines spiral ornament with balls and discs in [illegible] legs and stretchers. In the former, near the top, one of the ball and disc motifs or merely the ball or disc is augmented so that it projects slightly beyond the devices above and below it. This produces an explosive effect, which is thoroughly baroque.

The Connoisseur in America

BY MALCOLM VAUGHAN

THE greatest exhibition ever held of Gauguin's work is now on view in New York at the Metropolitan Museum. It had been presented earlier in the season at the Art Institute of Chicago; the two museums sharing the undertaking in order to divide the expense. A golden privilege it has proved, to walk into the galleries and grasp at a glance, so to speak, the range of the master's art, and the unfoldment of his genius. As one lingers before these pictures, the life of the artist, his ordeal, his anguish, his lonely woe, is swept out of mind and becomes secondary to his achievement. Most visitors come away thinking that man's uphill struggle against adverse circumstance is routine experience, that only fulfilment of the spirit is of value.

It can also be appreciated why Gauguin's place in the history of art is higher than when he was alive. Time is the greatest art critic, and time has now revealed to us that Gauguin is significant as a colour-patternist. If he felt there should be blue in a section of the picture where he wanted a nude, he painted a blue nude. In the concourse of his pictures you see a pink dog, a violet sea, a yellow Christ, orange grass, purple clouds. As a master colourist, he creates a new world. And with what passion, what forceful or tender emotion does he use colours. Scholars have impressed upon us that Gauguin did not invent the art of colour patterning; that the Persians evolved it; and that Emile Bernard taught it to Gauguin in Brittany in the summer of 1886 at Pont Aven. Yet Gauguin's temperament was original. In consequence, his expression of forms as compartmented colours became his dynamic own. From his colour-patterning stems the colour composition of modern artists such as Matisse, Picasso, Braque, and others. Indeed, Gauguin may be called the pioneer of those abstract colour forms which are so much a part of our life today.

Gauguin, furthermore, was by nature a primitive. He was the first major artist of modern times to introduce primitive art motifs into painting; the first to abandon civilization for the untamed perceptions of South Sea Islanders; the first to draw attention to artistic virtues in the ethnographic art and artifacts of 'savages'. Primitivism is a central aim of art in the middle of the twentieth century. The development goes back to Gauguin.

The Louvre and numerous other museums have lent immensely important pictures. The private lenders include: Ambassador and Mrs. John Hay Whitney, Mr. and Mrs. Leigh B. Block, Mr. Nathan Cummings, General A. Conger Goodyear, Mr. and Mrs. Basil P. Goulandris, Mr. and Mrs. Harry Guggenheim, Mr. and Mrs. Averell Harriman, Mr. and Mrs. Henry Ittleson, Jr., Mr. Robert Lehman, Mr. and Mrs. Alex M. Lewyt, Mrs. Chauncey McCormick, Dr. and Mrs. Herbery L. Michel, Mr. Stavros S. Niarchos, Mr. and Mrs. William S. Paley, Mrs. Charles S. Payson, Mr. and Mrs. David Rockefeller, and Mr. and Mrs. Arthur Sachs.

(Above). 'Whispered Words', by Paul Gauguin. Lent by Ambassador and Mrs. John Hay Whitney to the great Gauguin Exhibition now in New York after a showing in Chicago. This picture, painted in 1891, is essentially an elaboration on 'Small Talk', painted a year earlier, and now owned by the Pushkin Museum, Moscow. (Below). 'The Ancestors of Tehamana'. Loaned to the Chicago-New York exhibition of Gauguin's work by Mrs. Cahuncey McCormick, of Chicago. In this portrait Gauguin sought to symbolize the ancient racial nobility of Tahitian women.

Rare Limoges Reliquary

IN the age of faith, the mediaeval Abbot Suger of Saint-Denis wrote: 'Men's eyes are set under a spell by reliquaries. They see the shining image of a saint, and in their imagination his saintliness is proportioned to the brilliance of his shrine.' This emotional response to a container holding the relic of a saint caused many reliquaries to be fashioned into splendrous works of art—often elaborately worked in metal ornamented with enamels, ivory carvings and precious stones. The church, on feast days, brought out these works of art enclosing holy mementoes, and placed them near the altar.

A portion of a small but magnificent French thirteenth-century *chasse*, a Limoges gilded copper plaque in relief—its subject representing the *Entombment of Christ*—[illegible] acquired by the Minneapolis Institute of Arts. It is one of the

most important recent acquisitions of the Institute. As a piece of sculpture as well as an example of Limoges work, it is of significant quality. We see the body of Christ being laid in the tomb, with the Virgin supporting His head. Three saints, Joseph of Arimathea, Nicodemus, and Mary Magdalene, stand by. The eyes of the figures are formed of drops of blue enamel. The copper ground presents a rich surface. This the chief curator of the Institute, Sam Hunter, compares to 'the gold of Byzantine Mosaics, with a similar atmosphere of transcendental mystery'. Incised Gothic ornament motifs enhance the effect.

The Institute is planning a thorough study of the work by a world authority. Meanwhile it is believed to be part of a shrine of which another portion, representing *The Baptism*, is now in the Museum of Fine Arts, Boston. A distinguished mediaevalist, the late Georg Swarzenski, linked both fragments to the style of a *Flagellation* in the Cluny Museum. His son, Hans Swarzenski, the Boston Museum's curator of decorative arts, has noted in the Musée André still another analogous relief. The forthcoming study may discover the artist or atelier that produced them all.

Cleveland buys a Gerard David

A FIRST-RATE Flemish primitive painting of *The Nativity* by the Bruges Master, Gerard David (c.1450–1532), has been purchased by the Cleveland Museum of Art. Measuring $33\frac{1}{2} \times 23\frac{1}{4}$ inches, the panel is in good condition, the pigments largely preserving the fine depth and rich colouring of their original state. Joseph's cloak is a bold yet soft red; the Virgin's robe a dark blue, her gown violet-blue; a mandorlo of golden rays surrounds the Christ Child, and so on. The picture is well-known to art scholars. Friedländer published it in *Die Altniederländische Malerei;* Bodenhausen, in *David und Seine Schule;* Sir Martin Conway, in *The Van Eycks and their Followers;* Boon, in *Gerard David*, and Baldass, in *David als Landschaftsmaler.*

As was much the habit with early Flemish artists, Gerard David painted the Nativity in several versions. Three still exist: one in the Budapest Museum, one in the Metropolitan, and this one in Cleveland which combines pictorial elements of the other two. Friedländer finds all three versions in David's early style and dates them between 1484 and 1498.

Early Flemish paintings being excessively hard to find, comparatively few of them are owned in the United States. This is the first important example to reach the Cleveland Museum. Indeed, it becomes one of Cleveland's rarest possessions. The city has responded warmly, since hundreds of its citizens are flocking to see it.

Early Flemish Silverpoint

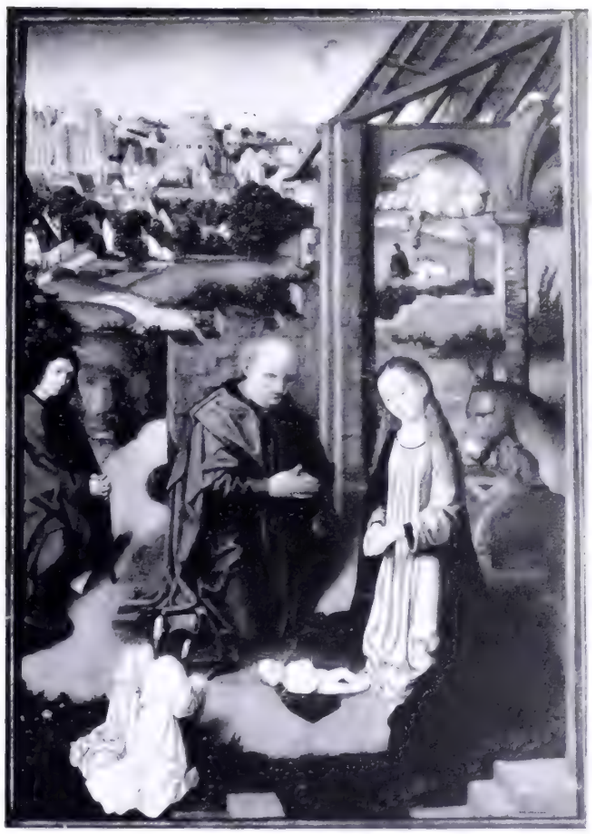
PERSISTENT study alone gives us the correct attribution for many of the works of art that have come down to us from other centuries. A case in point is the Flemish fifteenth-century drawing, *Portrait of a Young Man*, owned in Northampton, Mass., by the Smith College Museum of Art. This well-preserved little drawing ($5\frac{7}{16} \times 4\frac{7}{32}$ inches) was sold at auction in London in 1918 with the collection of F. Locker-Lampson, once a son-in-law of the illustrious Georgian, Lord Elgin. At that time, the drawing, a superb silverpoint, was attributed to Memlinc, and was thought to be a self-portrait.

In 1926, the noted English scholar, A. E. Popham, discovered a considerable similarity between this silverpoint and Dieric Bouts' painted *Portrait of a Young Man* in the National Gallery, London. Popham changed the attribution to Dieric Bouts, identified it as a self-portrait of the artist, and dated it in the 1460's. Recently the well-known iconographist, Erwin Panofsky, has come to the conclusion that the silverpoint is not a portrait of Bouts, nor a work from his hand, and, by reason of the style of the hat, should be dated in the 1470's.

Meanwhile the drawing remains a gem of early Flemish art, and one that intimately reflects the mediaeval conscientiousness which led art students in the fifteenth-century Netherlands to acquire extraordinary skill of hand. Smith College is willing to give no famous name to the picture; indeed, no name at all. But it charmingly insists that this little silverpoint, if now but a school piece, is still of the highest quality.

Masterpiece of American Furniture

MOST of the great examples of early American furniture are already in museums or destined for



(Left). 'The Nativity', one of three known versions by Gerard David. This panel, $33\frac{1}{2} \times 23\frac{1}{4}$ ins., has been acquired by the Cleveland Museum of Art. (Above). 'The Entombment', copper and enamel fragment of a Limoges thirteenth-century reliquary, purchased by the Minneapolis Institute of Arts. Related fragments are in the Cluny, the Museum of Fine Arts, Boston, and the Musée André.

One of the finest known examples of American cabinetwork: a mahogany secretary (or bureau) with a finely carved cabinet top on a bombé chest-of-drawers; made in Boston about 1760 by an unknown master hand. In the possession of Ginsburg & Levy, New York. (Above). A detail showing the fine, crisp carving of the pediment and a part of the interior.

museums. Superlative pieces seldom reach the market nowadays. How stirring it therefore is to find in the New York galleries of Messrs. Ginsburg and Levy a supreme example—a mid-eighteenth-century Boston secretary from the famous Adams family. This masterpiece was made about 1760 for an ancestor of John Adams, second President of the United States. Such a work stands as a mirror of colonial America. It reflects the virile strength and vigour of the times. It combines bold form with grace of line, proportions that 'sing', and the able skill of hand to be expected of a people who were creating a powerful nation in the wilderness.

Of San Domingo mahogany now warm with the glow of age, this monument of American furniture-making finds its origin in those seventeenth-century massive bureaux made in England in sections—a cabinet top, a fall-front desk, a chest of drawers, and an architectural base on substantial feet. The American eighteenth-century offshoot does not come apart, and this handling of the design in one piece happily lightens the form and lends to the height an air of elegance.

The details of this Boston secretary are as remarkable as the whole. The sturdy claw-and-ball feet support bombé-shaped drawers, a slant-front writing compartment, and a cabinet top. Round arch panelled doors are set off by fluted pilasters with Corinthian capitals, and a broken-scroll pediment enriched with an acanthus-carved cartouche, flower carved rosettes at the ends of the scrolls, and acanthus-carved urns with flame finials. The doors, the pilasters, the cartouche, the scrolls, and the finials are beautifully positioned, and, because of that, the nicety of proportions delights the eye. Inside, the desk and cabinet compartments are handled with the same architectural force that lends distinction to the exterior. Small pigeon holes and tiers of miniature drawers curve out from a column-carved centre panel, with shells and stalls rising to a pair of niches crisply carved with scallop shells that are set in formalized acanthus, the scallops edged with tiny blossoms.

The name of the cabinet-maker is unknown. Over the years, several parallel pieces of furniture have appeared in or near Boston, and the Americana scholar, Joe Kindig III, is studying the parallel examples and searching for documents relating to them. Should the name of the cabinet-maker emerge it will deserve to rank with Copley, Bullfinch, and Townsend as colonial American masters in their fields.

Sixteenth-Century Armourer's Vise

WHEN visiting art museums, the visitor probably seldom thinks of the toil and physical exertion required to produce many of the objects on view. We may consider the skill manifested and the beauty achieved but we generally overlook the exacting job performed. This is certainly true in the realm of armour. Yet the armourer who arrives at skill and beauty must first master hard, formidable materials. Mechanical difficulties of many varieties beset his course. However, if he is an artist as well as a skilled craftsman, he can model metal with almost as much refinement, nicety, and fluency as if he were shaping clay.

The Metropolitan Museum has recently acquired an Italian sixteenth-century iron armourer's vise—a handsome example such as we see pictured in reference books like René d'Allemagne's *Le Seeq de Tournelles—Rouen*. Perhaps this vise may arouse in visitors to the armour galleries at the Metropolitan a lively sense of the labour involved—the moulding, cutting, pressing, patterning in the armour's work. This particular vise, a combination anvil and two clamps, is ten inches high, with a screw that locks it to a work bench. Made of wrought iron with steel-faced jaws, it is inscribed by the unknown Italian armourer, Jacopo de Ferrara, with his name and the date 1588. As often occurred when armourer's prided themselves on their skill, this workshop tool is extensively decorated. At the top, a seated merman, his back against the vertical clamp, holds up his arms as if supporting the anvil above him. Below, a smiling mermaid upholds the shell-like underlip of the horizontal clamp. Cartouches at the sides bear Jacopo's inscription. There are several antique European decorated armourer's vises in America, notably in the excellent battery of tools in the John Woodman Higgins Armoury, Worcester, Mass. The example just acquired by the Metropolitan is one of the finest which has yet reached the United States.

Hearst Gift to Boston University

BOSTON University has received for its School of Fine and Applied Arts a splendid gift

of handsome furnishings from the Hearst Foundation. The furnishings will be used to decorate the Hearst Alumni Lounge of the school. The gift comprises a score of rarities, among them two Flemish Gothic tapestries, examples of Italian and Spanish Renaissance furniture, examples of Elizabethan and Jacobean English furniture, and a terracotta replica of a bronze in the Louvre, *La Douleur*, by the French late eighteenth-century sculptor, Jean-Baptiste Stouf. All the objects come from the collection of the late William Randolph Hearst. The Foundation has previously made similar gifts to art museums in New York, Boston, Albany, Baltimore, Los Angeles, San Francisco and other cities.

Of the Flemish tapestries in the gift to Boston, the earlier is a late fifteenth-century work ($13\frac{1}{2} \times 22\frac{1}{2}$ feet) illustrating a chivalrous romance, *The Knight's Vow*. This large weaving is divided by jewel columns and arches into five scenes, pictorially narrating the dramatic legend of a knight and the episodes through which he passed in seeking to marry a lady. This particular tapestry was for years in the J. P. Morgan Collection. The other example (14×18 feet), an allegory woven about 1510, symbolizes in still brightly-coloured threads, particularly the reds and blues, the story of those who give themselves to greed. Titled *Avarice*, this tapestry is based on a cartoon of the traditional Gothic series, *The Seven Deadly Sins*. Tapestries similar in subject exist at Hampton Court, Middlesex, and the old Royal Spanish Collection in Madrid.

The gifts of Italian Renaissance furniture include a walnut octagonal table with lion-carved feet; a famous and beautifully proportioned, richly carved, tall altar-candlestick, formerly in the Alphonse Kann Collection; a Florentine stool in iron and brass dating about 1500; and a Ligurian sixteenth-century walnut cupboard from the Grassi Collection. The latter is carved in bold relief with a frieze of musical *putti*, and caryatid pilasters setting off sculptural panels depict the story of Susannah. In the Spanish Renaissance section are two choir stalls—unrelated yet harmonious in style—both in walnut and both elaborately carved with scrollings, leafage, and fanciful animals in relief.

English furniture given includes two rare Elizabethan pieces: a court cupboard in carved oak with inlay, and a carved walnut library table. In the Jacobean furniture there are two refectory tables, one in carved walnut, one in carved oak, a draw-top table with bulbous legs; and a court cupboard in finely carved oak. One of the handsomest pieces of furniture in the group is an English sixteenth-century oak chest formerly in the collection of Sir George Donaldson. The front is designed in five panels divided by pilasters carved in high relief.

Tenth century Japanese wood sculpture: front view of a four-headed demigod defending 'True Word Sect' Buddhism against attack from any of the four quarters of the universe. Recently acquired by the Los Angeles County Museum.

Los Angeles and Japanese Art

A DEPARTMENT of Japanese art has just been installed in the Oriental section of the Los Angeles County Museum. The department is launched with a remarkable group of objects recently purchased in Japan for the museum. Of these treasures perhaps the rarest is this vigorously carved wood sculpture of a Buddhist demigod in threatening pose. It dates from the Heian, also called Fugiwara period (898–1185). This strongly articulated figure, three-quarters life, is carved in the dramatic style of Shingon sculpture—Shingon Buddhism being the 'True Word Sect,' a severe, occult, and influential, indeed, for a time the most powerful form of Buddha's teaching.

The vigorous carving of the statue is admirably suited to the demigod represented, a Gōzanze Myō-ō, one of the deities who zealously guard Buddhist doctrine, and turn ferocious anger against its enemies. To defend it against attack from any of the four quarters of the universe, the demigod possesses four heads, as we see in the Los Angeles statue. The figure originally also had eight arms with which it brandished weapons and ritual emblems, and two feet with which it trampled and crushed a devil-like foe. Similar statues, with arms and legs, exist in Japan, perhaps the most noted being one of the national treasurers of Japan, the early

Flemish fifteenth century silverpoint, 'Portrait of a Man', once ascribed to Memlinc, then to Dieric Bouts, and now thought to be by a follower of Bouts. It belongs to the Smith College Museum of Art, Northampton, Mass. Below). An Italian sixteenth-century iron armourer's vise by the hitherto unknown armourer, Jacopo of Ferrara. A recent purchase by the Metropolitan Museum of Art.

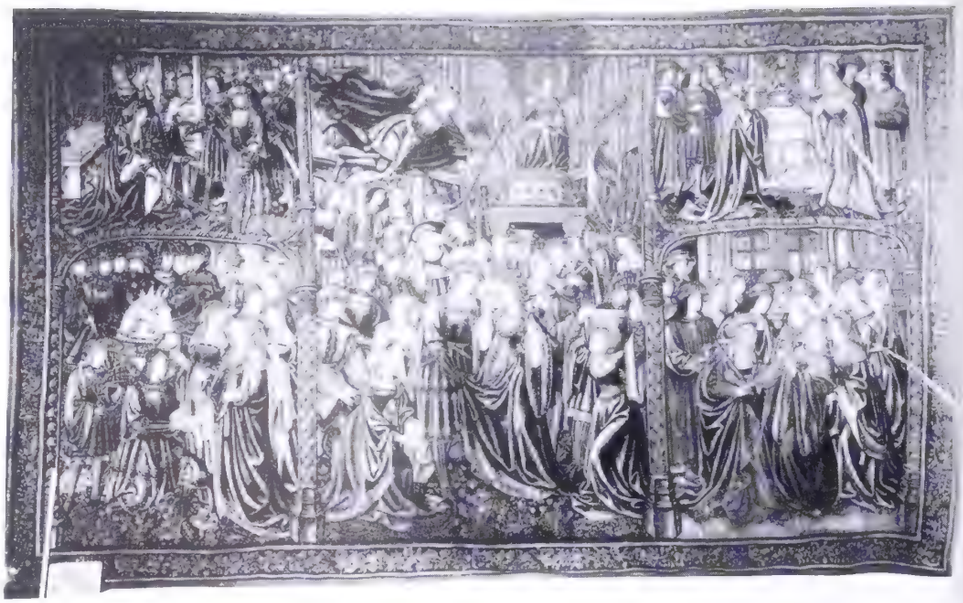
ninth century Gōzanze Myō-ō in the Tojii lecture hall in Kyoto.

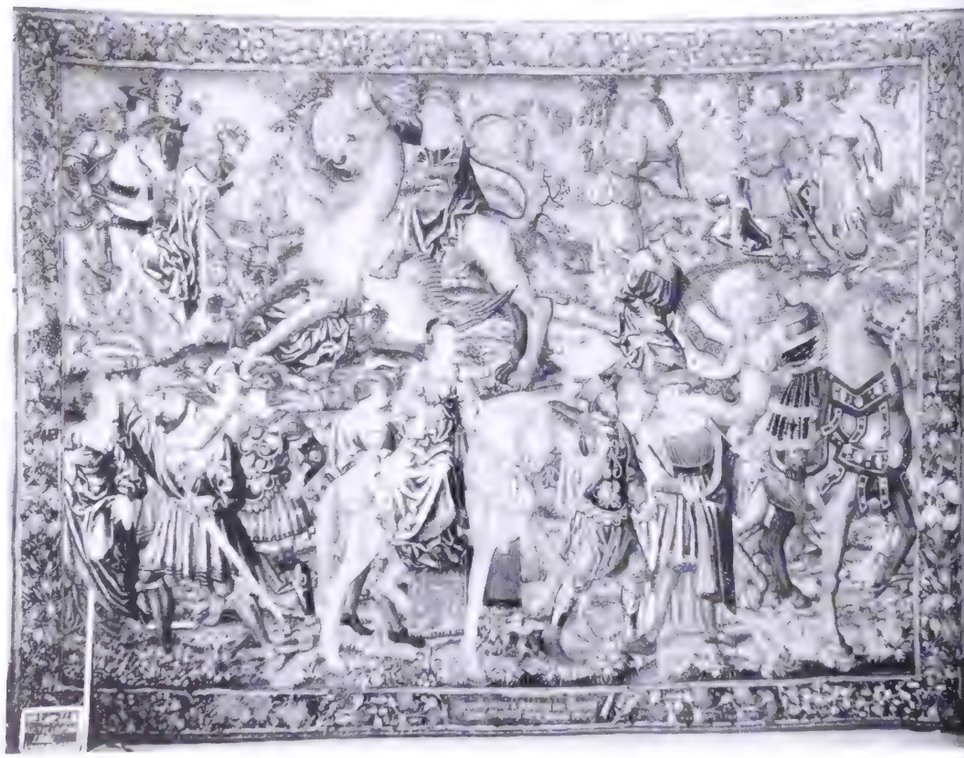
All four heads of the Los Angeles statue are distinguished by ferocious expression, a result achieved in the carving by strong modelling. As the curator of Oriental art at the Los Angeles museum points out, the chisel has cut 'large, bulging eyes, prominently raised eyebrows which are straining under muscular tension, and tight-lipped mouths with protruding tusks. To give further emphasis to the wrathful nature of the demigod, the artist has joined the eyebrows in the centre so as to form a continuous, double arched ridge. This increases the suggestion of muscular tension and vengeful power.'

Shingon sculpture is scantly represented in American museums. This significant tenth-century Heian example of it in Los Angeles will be much appreciated by American devotees of Japanese art.

Connoisseur Binder

In response to many requests a special *Connoisseur* binder has now been produced. It is very strongly made, bound in full red leather cloth with rounded corners and gold blocked *The Connoisseur* on the spine. Price 16s. 6d. ($2.39) inclusive of postage, packing and insurance. Readers desiring period of identification can have the binders additionally blocked, i.e. January to June 1957: July to December 1957 or any other period at additional charge of 1s. 3d. per binder (17 cents). In view of the weight of the issues it will be necessary to have two binders to take a year's issues of the magazine.





(Above, top). Flemish Gothic tapestry, woven in the late fifteenth century to illustrate the romantic legend, 'The Knight's Vow'. Given by the Hearst Foundation to the School of Fine and Applied Arts, Boston University. (Above). Early sixteenth-century Flemish Gothic tapestry representing one of the seven deadly sins (Avarice). This weaving, its rich reds and blues only slightly faded, is a further gift of the Hearst Foundation to Boston University. (Left). Also donated by the Hearst Foundation to Boston University: an Elizabethan English oak court cupboard with inlaid strings and panels.

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PORTRAIT OF A GIRL BY JEAN-BAPTISTE PERRONNEAU

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(Colour photograph by A. F. Kersting)

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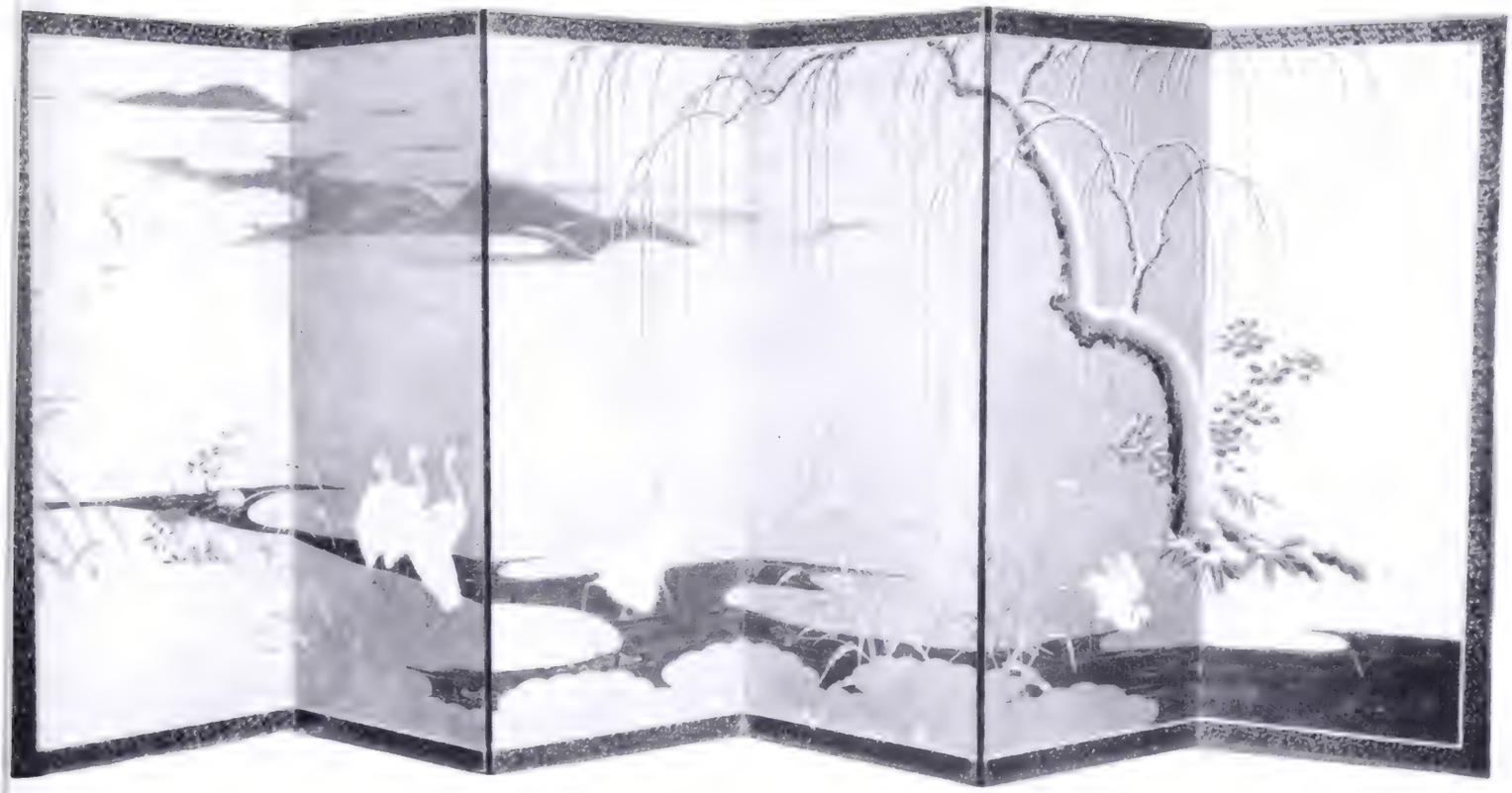

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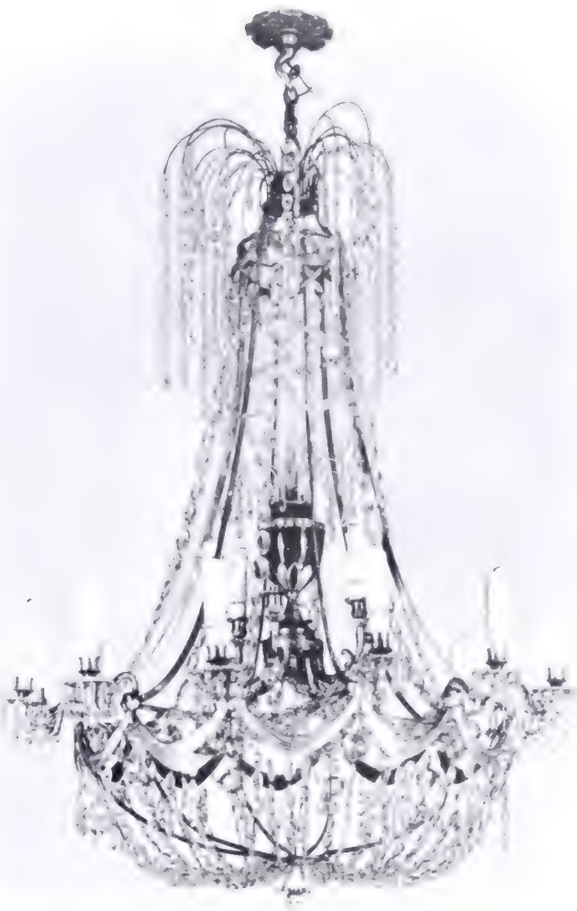

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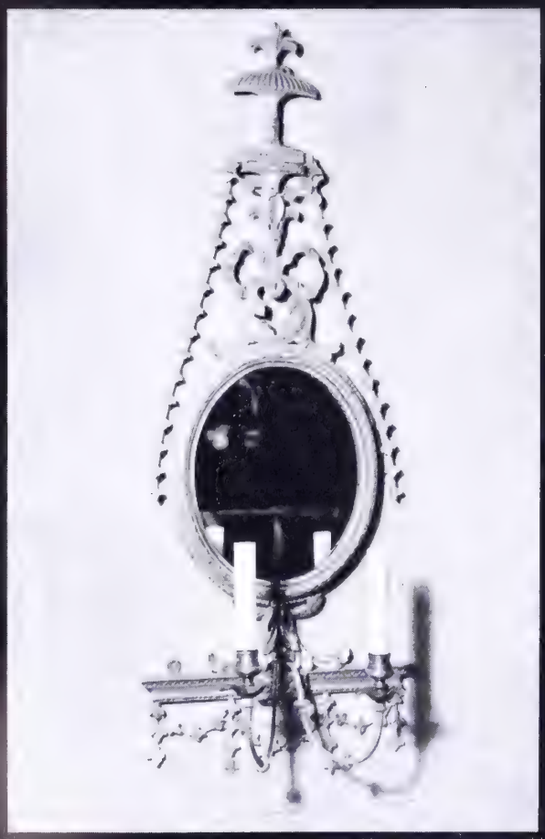

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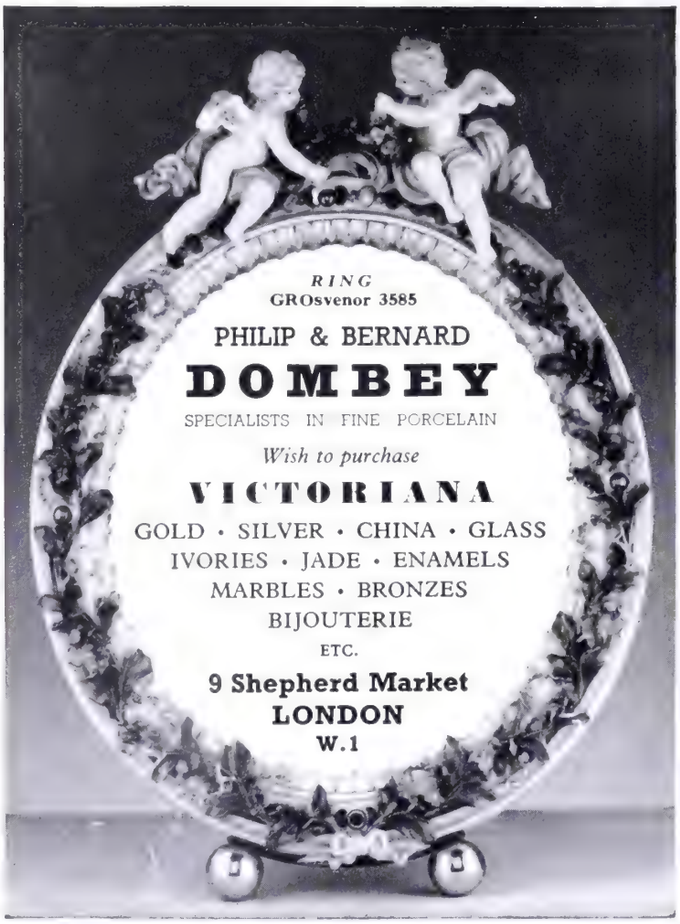

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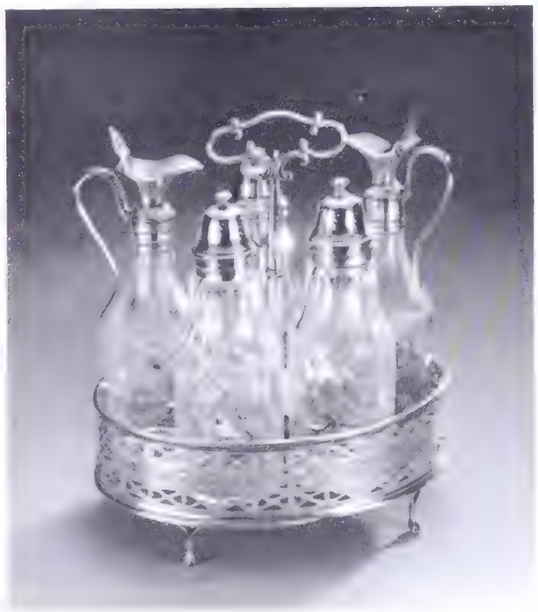

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A Writing Cabinet veneered with figured Walnut, of small proportions by John Phillips 'at the Cabinet the South Side of St. Pauls', temp George I. 24 in. wide × 6 ft. 5 in. high × 17 in. deep.

See *Georgian Cabinet Makers*, Ralph Edwards & Margaret Jourdain (3rd edn. 1955) plate 224, page 236.

London Furniture Makers (1953) by Ambrose Heal, fig. 16, page 234.

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A Mahogany Serpentine Commode of 4 Drawers, the top drawer fitted with a writing slide. 3 ft. 9 in. wide × 21 in. deep × 2 ft. 6 in. high.

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A Peter Gysels (1621–1690) Landscape on wooden panel.

A late 18th Century Sofa Table veneered with Pollard Elm now finely faded to a sable colour, enriched with tulip wood cross-banding, *ca.* 1790. 5 ft. wide × 2 ft. 2 in. deep.

A Pair of Bronze and Ormolu Candlesticks, *ca.* 1790.

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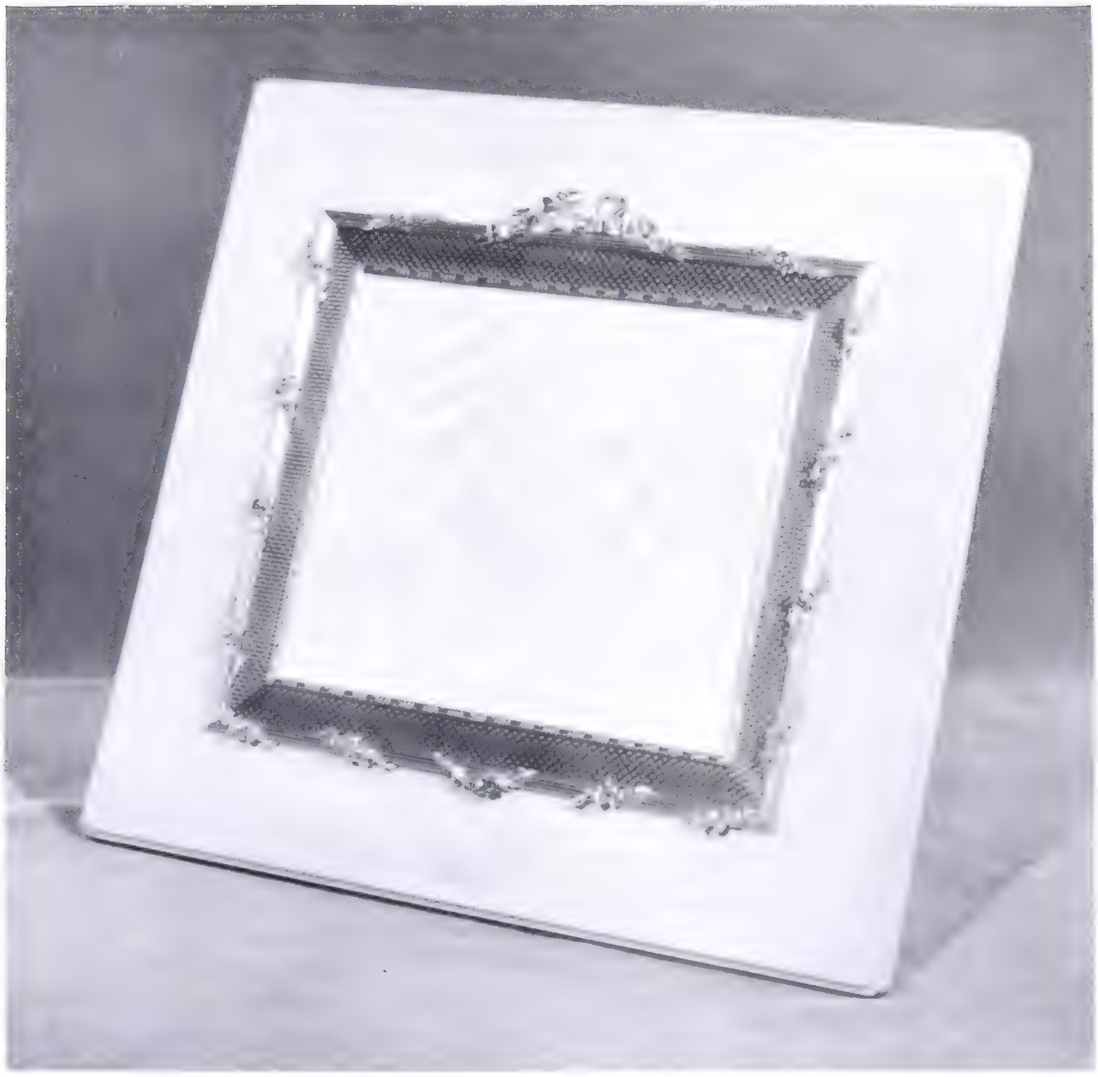

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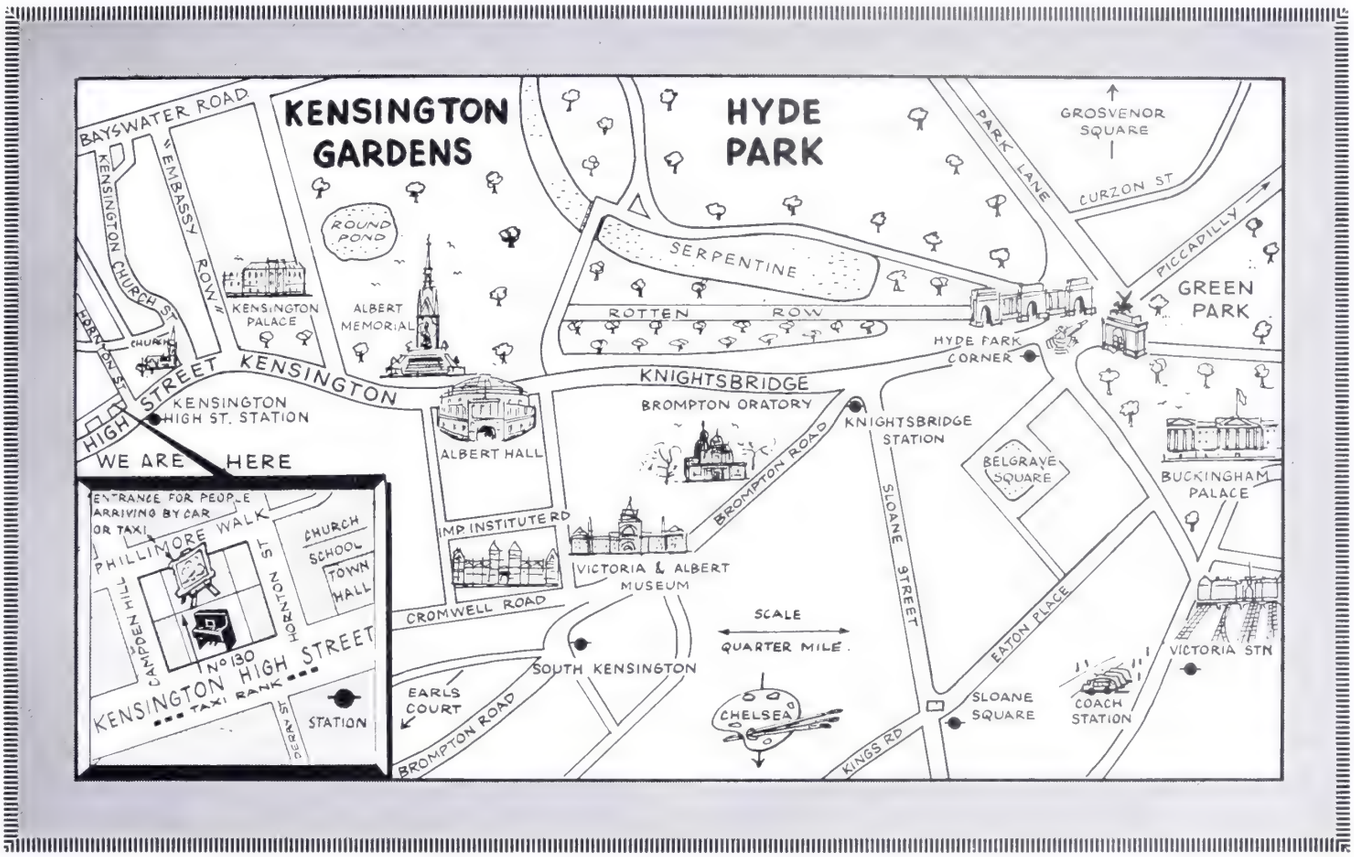

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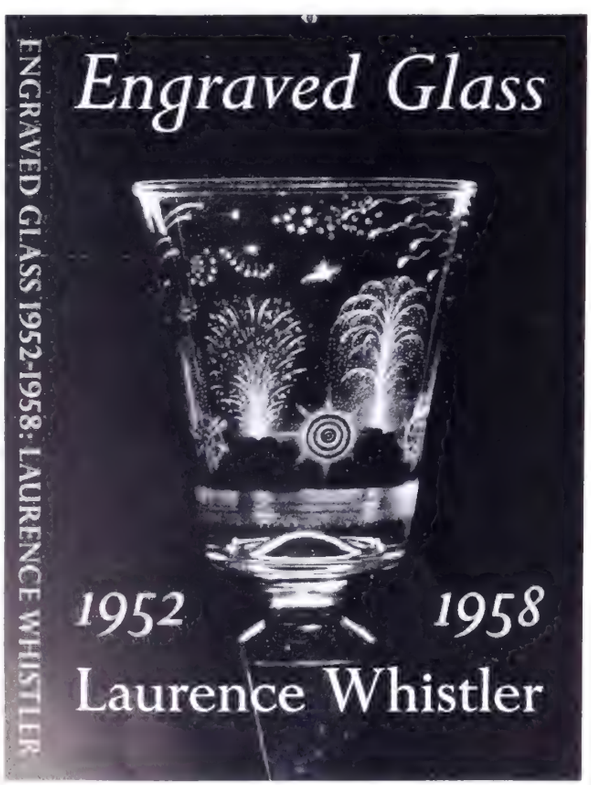

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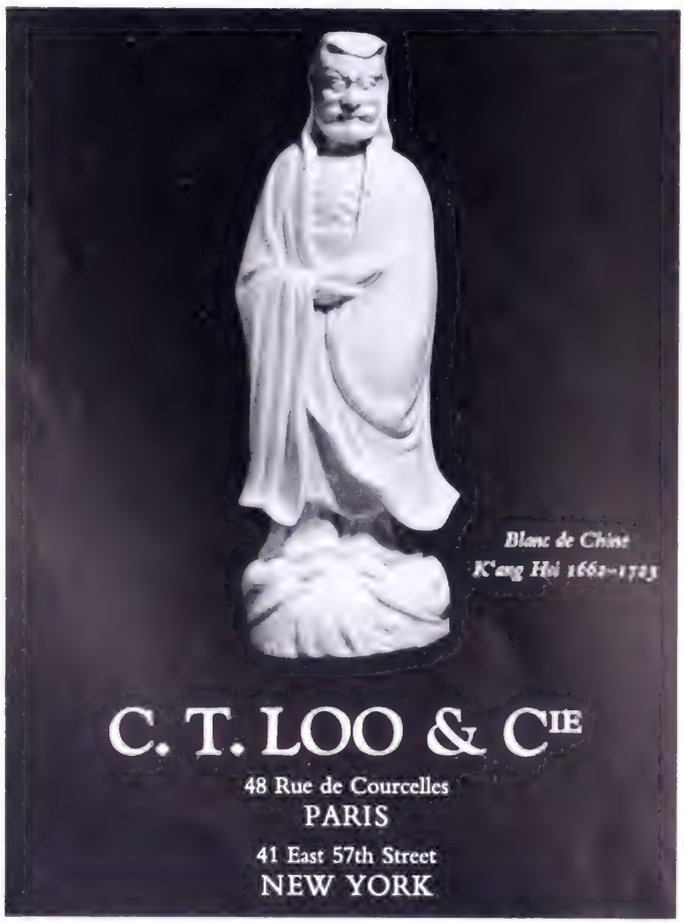

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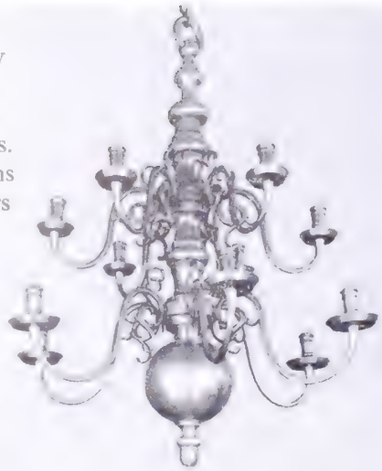

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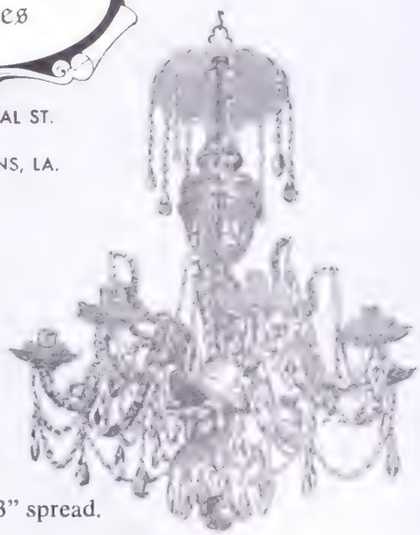

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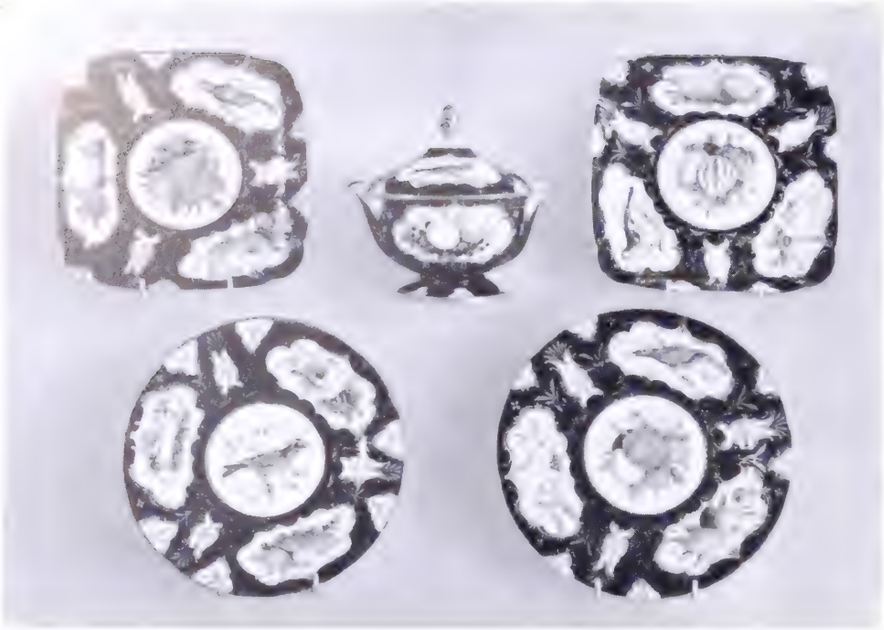

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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold to a museum or public institution either at home or abroad.

A FABULOUS BEQUEST:

The James de Rothschild Collection at Waddesdon Manor

BY F. J. B. WATSON (*Deputy Director, The Wallace Collection*)

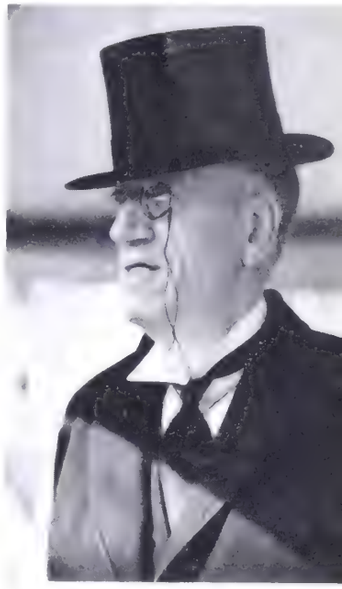
WADDESDON Manor and its art collections are largely the creation of Baron Ferdinand de Rothschild, a member of the Vienna branch of the family. He was born in Paris in 1839 but never took any part in the family banking business, settling in England in 1860 where he married his cousin Evelina, daughter of Lionel Nathan de Rothschild, head of the London branch of the bank, in 1865. Little more than a year later she died and thenceforward Baron Ferdinand dedicated his life to forming a cabinet of works of art of highest quality. In 1874 he purchased the site of Waddesdon Manor from the Duke of Marlborough and engaged the well-known French architect, Destailleur, to build a residence to house his collections. For this he adopted the French Renaissance style which (he tells us in a brief note he printed on the house) had taken his fancy during an excursion in Touraine. The house was only completed in 1883.

In an age when works of art of the first importance were infinitely more easily come by than today he devoted much time, energy and a very considerable fortune not merely to the acquisition of fine works of art but to eliminating from his collection as opportunity offered, anything which he came to regard as in any respect second-class and replacing it only with the finest works which could be obtained. His interest in the arts was essentially a serious one to which he devoted time and study; it was not the mere hobby of a wealthy man. Baron Ferdinand took an active interest in the British Museum of which he was made a Trustee towards the end of his life. When he died in 1897 *The Times* wrote: 'Many Rothschilds are and have been collectors of works of art, but Baron Ferdinand surpassed almost all of them in the variety and scope of his collections'.

In a sense, rather less of an aura of mystery surrounds the collections of Baron Ferdinand de Rothschild than that of many other members of this famous family of collectors, for he bequeathed one entire section of his collections to the British Museum. These comprised the mediaeval and Renaissance works of art (mostly jewellery, enamels, and goldsmiths work together with some sculpture and armour) which, known today as 'The Waddesdon Bequest', occupies a uniquely important position even in that vast storehouse of artistic treasures. Unlike the donations of all the Museum's other benefactors, it is kept together as a tribute to its outstanding quality and in compliance with the former owner's wishes, instead of being dispersed amongst the general exhibits of the Department of British and Mediaeval Antiquities.

But 'The Waddesdon Bequest' at the British Museum comprised merely the contents of a single room (the Smoking Room) at Waddesdon Manor. In size, as compared with the entire collection formed by Baron Ferdinand, it formed less than that eighth-part of an iceberg which projects above the seas bears to the far larger bulk concealed beneath the surface.

What remained behind after the mediaeval and Renaissance objects had been removed to the British Museum represented an altogether different aspect of Rothschild taste: French eighteenth-century paintings, furniture, porcelain and objects of art together with an outstandingly important group of English eighteenth-century portraits and a few paintings by Guardi of an exceptional character. The French and English works reflect Baron Ferdinand's interest in history, especially French history, an interest which found another outlet in his book *Personal Characteristics from French History*, a still readable volume inspired by a wide acquaintance with French memoirs and chronicles.



(Left) The creator of Waddesdon and its Collections: Baron Ferdinand de Rothschild (1839-1898). Anonymous, panel 17 × 13½ in. (Right). Mr. James de Rothschild, to whose care Waddesdon devolved in 1922. On his death in 1957 the property and its collections were bequeathed to the National Trust. This photograph of him was taken at the unveiling in 1948 of the Roosevelt Memorial, Grosvenor Square, London.

At his death Baron Ferdinand bequeathed Waddesdon and its contents to his sister, Miss Alice de Rothschild. Miss de Rothschild's interests were in country life and gardening and she made Waddesdon a great social centre during the Edwardian period. Nevertheless she did add a few things to the collection which her brother had left her. Amongst the paintings, Boucher's portrait of the infant duc de Chartres, the future Philippe Égalité, was certainly the most important of her acquisitions. She also added a certain number of miniatures and snuff boxes and two important pieces of Renaissance armour, a helmet and two elbow pieces made for the Emperor Charles V. The latter were made by one of the Negroli family of Milanese armourers and the helmet, which is probably the work of another Milanese armourer, Caremolo di Mondrone, was given to the Emperor by the Duke of

ldesdon, the Grey Drawing Room. The late Louis XV panelling is said to come from the Hôtel de Lauzun in Paris. The Savonnerie carpet designed by Perrot woven for Louis XV's use at the château de Choisy (note the fleurs-de-lis in the corners). In the background: Reynolds' 'Mrs. Abingdon as the Comic Muse' Lady Jane Halliday' and a portrait of an unknown woman by Gardner. Between them stands the great Cressent commode from Hamilton Palace. At the right retaire à abattant' and a gueridon table by Carlin, both mounted with blue oeil-de-perdrix Sèvres porcelain. The table came from Blenheim Palace.

Mantua. At her death in 1922 Miss de Rothschild left Waddesdon and its contents to Mr. James de Rothschild, a distant cousin who, although of French birth, had long been associated with Great Britain, and became a naturalised citizen after the 1914-18 war in which he fought with great distinction in the ranks of the British army. In 1929 he became Liberal Member of Parliament for Ely and continued to represent the constituency until 1945, thus following in Ferdinand de Rothschild's footsteps; for he had represented Aylesbury in Parliament from 1885 until his death.

When Mr. de Rothschild's father, Baron Edmond of the Paris branch of the family, died in 1934, his son also inherited a considerable part of his collections consisting chiefly of French furniture, sculpture, porcelain and objects of art of the eighteenth century as well as a certain number of paintings. Amongst these last the most notable and least known are three Watteaus and Rubens's *Jardin d'Amour* which now hangs in a place of honour in the Morning Room. The association of these four paintings in a single collection is particularly happy, for another version of the Rubens was already in Paris in the early eighteenth century in the collection of the Comtesse de Verrue, where Watteau must certainly have known it. Indeed it is one of the sources from which the eighteenth-century *fête galante* derives and echoes of it constantly appear in Watteau's works. In addition Mr. James de Rothschild himself made a few additions to the collection, but they were not of a nature to alter the general character of the collection. At his death in 1957 he bequeathed Waddesdon Manor, its gardens and the major part of the works of art it contains, to the National Trust and established a generously endowed trust fund for their upkeep.

For more detailed particulars of the works of art that the visitor will find at Waddesdon the reader must be referred to the guides and catalogues which the National Trust will doubtless issue in due course. The present account is merely intended to give those who have not had the privilege of visiting the collection as yet, some slight idea of the wealth of art treasures awaiting them when the National Trust opens the house this summer.

Perhaps the section of the collection likely to make the widest appeal to the general public are the eighteenth-century English portraits. The collection of these is so large and so choice that it goes a long way to make up for the masterpieces of English portraiture which left England for America in the dozen or so years after the 1914-18 War. At Waddesdon there are no less than nine Reynolds and seven Gainsboroughs, the majority of them full-lengths and all of outstanding quality. A few, but only a few, of these have been seen in exhibitions in living memory. Amongst the dazzling assembly of Reynolds' works the portraits of *Lady Jane Halliday*, *Mrs. Abingdon as the Comic Muse*, *Mrs. Scott of Danesfield*, *Colonel St. Leger*, and *Mrs. Sheridan as Cecilia*, are all works of the first rank, but the present writer would choose the *Portrait of Miss Pott* as the most beautiful of all. In this romantic painting, first exhibited at the Royal Academy of 1781, the frail young beauty familiar to readers of William Hickey's diary is depicted under the guise of Thaïs brandishing a burning torch, as she runs by night through the streets of Persepolio, firing the city. It may perhaps be guessed that the public's favourite amongst the Gainsboroughs is likely to be the so-called 'Pink Boy', a sparkling performance showing young Master Nicholls in a Van Dyck costume of pink shot-silk. The full-lengths of Lady Sheffield and Mrs. Douglas will perhaps make a greater appeal to connoisseurs, as will the two Hamilton portraits of the 10th Duke and his brother, both in Van Dyck costume.

Although the Dutch seventeenth-century paintings cannot vie in numbers with the collections at Hertford House, London, the National Gallery, or in the Royal Collections at Buckingham

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1. Thomas Gainsborough 'Master Nicholls as "The Pink Boy",' 66 × 46 in. Royal Academy, 1782 (373). The costume is a silvery pink. Formerly in the collection of Baroness Edmond de Rothschild.

2. Thomas Gainsborough 'Lady Sheffield', 89½ × 59½ in., painted in 1785/6. Described by a contemporary as 'daily awakening into perfection, with all the external grace and elegance of nature'.

3. Sir Joshua Reynolds. 'Lady Jane Halliday', 94 × 58¾ in. Royal Academy, 1779 (250).

4. F. Guardi. 'Portrait of a Girl', 3½ × 2⅞ in. An unusual subject for this view painter and one looking with her mob-cap remarkably like an English girl of the late eighteenth century.

5. Sir Peter Paul Rubens. 'The Garden of Love', 50 × 89 in. A version with slight variants of the larger painting in the Prado. From the collection of Baron Edmond de Rothschild.

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6. H. Fragonard. 'L'Education fait tout'. Brush and sepia drawing $13\frac{7}{8} \times 17\frac{3}{4}$ in. Fragonard's painting of this subject was engraved by de Launay.

7. J. van der Heyden, possibly with figures by A. van de Velde. 'View of a Town with a Canal'. Sgd. 'Heyden', on beam at left, $19\frac{1}{4} \times 23$ in. From the collections of Prince Tallyrand, the Earl of Northbrook and others. The scene may be Utrecht.

8. F. Boucher. 'Portrait of Philippe, Duc de Chartres'. $35\frac{3}{4} \times 28\frac{1}{2}$ in. Signed and dated 'F. Boucher 1749'. The sitter, then little more than a year old was the future duc d'Orléans later known as 'Philippe Égalité' who voted for the death of his cousin King Louis XVI and himself died later on the scaffold.

9. A Storck. 'Review of Yachts, Amsterdam, during the visit of Peter the Great, 1687', $21\frac{1}{4} \times 25$ in. Signed bottom left.

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10. F. Guérin. 'Madame de Pompadour and the Duc de Choiseul'. Panel 16 × 12½ in. The Duc de Choiseul was perhaps the ablest of all Louis XV's ministers and owed his position largely to the influence of Mme de Pompadour. After her death Mme du Barry and her supporters brought about his downfall.

11. Mme Vigée Le Brun. 'The Duchesse de Polignac', 38¾ × 28 in. The sitter was one of Marie Antoinette's closest friends and was governess to the Royal children. The painting was acquired from the Clermont-Tonnerre family, descendants of its first owner, the Comte de Vaudreuil, another of the Queen's intimate circle.

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Palace, their quality is very high indeed. Baron Ferdinand was the first to succeed in acquiring any paintings from the most famous of all Dutch sources: the Six Collection at Amsterdam. In 1897, shortly before his death, he purchased four paintings from this source: Terburg's *Duet*, de Hooch's *Game of Ninepins*, Cuyp's *View on the Maes near Dort* and Gerard Dou's *Girl at a Window*. Other Dutch paintings in the collection include a splendid group of Van der Heydens, Metzu's *Music Party*, a Teniers *Kermesse* and a charming portrait of a young Dutch girl once attributed to Hals but now thought to be by P. C. Soutman.

Comparison with the Wallace Collection suggested by the Dutch paintings becomes imperative when the French eighteenth-century works of art, which form the largest section of the collection, are reached. Though there is, of course, nothing at Waddesdon to be compared in numbers or quality with the Bouchers, Fragonards, Greuzes, Lancrets Paters, and Watteaus at Hertford House, the *dix-huitième* paintings now belonging to the National Trust make a very remarkable showing by any standards. There are three Watteaus, five Lancrets of exceptional quality, six Paters and amongst several Bouchers the *Portrait of the infant duc de Chartres*, painted in 1749 when the sitter was only one year old is the finest, whilst the three-quarter length of the *Duchesse de Polignac*, by Mme Vigée Le Brun is an outstanding example of Louis XVI portraiture. The sitter was Marie Antoinette's closest friend, and the governess of the royal children. The picture was acquired for the Comtesse de Clermont-Tonnerre, whose grandfather was the sultry Comte de Vaudreuil, another of the Queen's close circle of intimates. In addition there are a number of Lavreince's rare gouaches, drawings by Fragonard and Boucher, and a large group of *têtes d'étude* by Greuze. The two magnificent early Guardis of the *Bacino di S. Marco*, which many will remember seeing when they were exhibited at the Royal Academy in the winter of 1954/55, are probably unique on account of their exceptional size. There are six other Guardis at Waddesdon: four of them small portraits, hitherto unpublished and the first examples of Guardis' now fashionable work as a figure painter to come into public possession in England.

Yet it is the collections of French furniture and Sèvres porcelain at Waddesdon which most closely resemble both in size and importance those at Hertford House. In one respect the James de Rothschild Collection is unrivalled. It contains no less than sixteen Royal Savonnerie carpets and screens, a number probably unequalled by any other public collection in the world; even the *Mobilier Nationale* in Paris does not possess nearly so many of these most highly prized works. The carpets include two woven to Louis XIV's order for the *Grande Galerie* at the Louvre about 1681, a mid-eighteenth-century floral carpet woven after designs

; Perrot probably for Louis XV's use at Choisy and one of *tapisserie* covers woven for the Dauphine's apartments at ersailles and Fontainebleau. There is also a highly important six-fold screen woven about 1770 after designs by Desportes. It is somewhat similar to, though rather larger than, the example in the Louvre.

Amongst the furniture at Waddesdon there are so many pieces made for the French Crown during the eighteenth century that it is out of the question to list them all. The Hamilton Palace sale of 1882 was the largest and most important dispersal of French eighteenth-century furniture and objects of art to have taken place since the French Revolution. The finest things attained prices which were astonishing for the period and, having regard to the changed value of money, have hardly been surpassed even by the extraordinary sums which a few pieces have fetched in the art sale rooms in recent years. Baron Ferdinand de Rothschild appears to have been a large buyer at this sale, employing Sampson Wertheimer as his agent, and a number of the finest pieces at Waddesdon, particularly of the Louis XVI furniture, come from that source. Amongst these is an upright secretaire by Riesener, veneered like the so-called 'Stanislas' *bureau à cylindre* at the Wallace Collection, with a figure of Silence. This was delivered in 1777 for use in the *Cabinet du Roi* at the Petit Trianon. Other works made by Riesener for the French Crown which are to be found at Waddesdon include a *bureau à cylindre* made for a daughter of France, probably Madame Adelaide (Louis XVI's aunt), about 1780, another made for the Comte de Provence, the future Louis XVIII in 1774, a small table made in 1777 for Louis XVI and another made for Madame Elizabeth's use at Versailles. Even more impressive is the *bureau-plat* made for the *Cabinet du Roi* at Versailles in 1786. The marquetry is the work of Benemann and is in a sense *retarditaire* for that date, for it copies the lower part of the *Bureau Louis XV* which had been delivered seventeen years earlier. This celebrated piece is now in the Louvre but then stood in the *Cabinet du Roi* at Versailles together with the table from Waddesdon made to match it. With them in the same room were the commode and corner-cupboards by Riesener (illustrated in *The Connoisseur Coronation Book* 1953 pp. 65 and 66) which are now the property of Her Majesty the Queen.

Another important piece of furniture at Waddesdon has been often attributed to Riesener and is dated 1779 in the marquetry but is not in a style usually associated with the greatest *ébénists du Roi* of the Louis XVI period. This is a monumental cylinder-top desk elaborately veneered with pictorial marquetry, playing cards and *trompe l'oeil* documents and mounted above the legs with large female caryatid figures. This imposing piece is said to have been presented to Beaumarchais by his friends (a tradition which finds support in the inscriptions on the feigned documents decorating the marquetry of the writing slide) and raffled in Paris during the Revolution of 1830. Interesting confirmation of this story came to light a few years ago when one of the raffle tickets together with a leaflet advertising the raffle were found in a secret drawer of the desk.

But it would be wrong to suggest that all the furniture at Waddesdon dates from the Louis XVI period. There are no less than three *commodes* by the Régent's favourite *ébéniste*, Charles Cressent, mounted with playing cupids and dancing monkeys, amongst his favourite decorative motives, a large *bureau-plat* and a *régulateur* clock by him and another clock signed by Caffieri. Amongst numerous other pieces in the Louis XV or Transitional styles it is impossible to overlook a monumental secretaire veneered with black and gold lacquer and surmounted with a life-sized eagle of gilt-bronze. This over-large but curiously striking piece must have been made in Paris for export, possibly

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12. Clodion (Claude Michel, known as). 'Nymph, Satyr and Cupid', terracotta, 21 in. high. Signed 'Clodion'. One of a group of eight terracottas by Clodion in the collection. Clodion's terracottas are one of the most perfect expressions of the spirit of late eighteenth-century French art.

13. 'Bureau à cylindre' (roll top desk) made by J. H. Riesener for the use of the Comte de Provence (Louis XVI's brother and later Louis XVIII) in his apartments at Versailles. Height: 44½ in.: Length 55½ in.: Depth 42½ in.

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14. Waddesdon, the Red Drawing Room. The Savonnerie carpet was woven about 1680 for the *Grande Galerie* of the Louvre. The ceiling, painted by de Witt with an *Apotheosis of Hercules*, was probably taken from some palace at Amsterdam. In the background is Gainsborough's *Portrait of George IV with his Charger* hanging above one of a pair of commodes by Riesener.

15. 'Bureau-plat' (writing table) copied from lower part of Bureau Louis XV in 1786 for the use of Louis XVI in the 'Cabinet du Roi' at Versailles, where both pieces stood. 'Ébénisterie' by Benemann and Kemp; mounts cast by Martin; fitted by Thomire; and gilded by Galle. Sold during the Revolution in 1793 for an insignificant sum. Note the King's monogram of interlacing L's at the end. Height 30⅝ in.: Width 72 in.: Depth 38 in.

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16. 'Secretaire à abattant' (drop-front secretaire) made by J. H. Riesener in 1777 for use in Louis XVI's 'Cabinet du Roi' at the Petit Trianon. Height 56 in.: Length 48 in.: Depth 16 in.

17. 'Bureau à cylindre' (roll-top desk) made by J. H. Riesener for a daughter of France, probably Madame Adelaide (Louis XVI's aunt). About 1780. Height 42½ in.: Length 46¾ in.: Depth 25½ in.

18. Small writing table made by Riesener for Queen Marie Antoinette's use, about 1790. It bears the brand of the Queen's Garde Meuble and of the Petit Trianon. It came from Hamilton Palace. Companion pieces, a commode and a secretaire, are in the Frick Collection, New York. Height 30 in.: Width 24 in.

to some Russian or German prince, since its exaggerated size is quite unparisian. Space does not allow of the mention of the many fine sets of French chairs, of the tapestries, or the numerous *bronzes d'ameublement* which include a set of wall-lights made for King Stanislas Lesczinski and another pair which appear to complete the set made by Martin Forestier and Thomire for the *Salon du jeu de la Reine* at Fontainebleau four of which are now in the Wallace Collection.

Another aspect of French eighteenth-century decorative art at Waddesdon is the *boiseries* taken from French eighteenth-century houses used to panel many of the rooms. These are rarely found in England though they provide an ideal setting for the numerous French works of the period at Waddesdon.

The collection of Sèvres porcelain, which is vast and of extremely fine quality, almost rivals even that at Hertford House. It includes no less than three of the most highly prized products of the factory: those pot-pourri holders known as *vaissaux à mât* from the fact that their design was probably based on the emblem of the City of Paris, a masted ship. Amongst innumerable other outstanding pieces from the factory it must suffice to mention one of importance here: this is the so-called 'Copenhagen' vase, or *vase à tête de bouc* as it is named in Troude's selection of models used by the Sèvres factory. This vase is dated 1762 and came from Baron Edmond's collection. In the following year another of exactly the same type, but slightly differently decorated, was sold by the factory for 1440 *livres;* an exceptionally high price. There is a quantity of mounted porcelain both European and Oriental, and a considerable quantity of Louis XVI furniture mounted with Sèvres porcelain. Amongst the latter a work-cum-reading table and a drop front secretaire, both by Carlin, are particularly noteworthy. They are mounted with pale blue *oeil de perdrix* Sèvres painted in reserves with baskets of flowers suspended by ribbon bows.

To give anything but the merest bird's-eye view of the vast

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quantities of objects of art and *bijouterie* in this collection is clearly impossible; for it includes Oriental and Meissen porcelain, snuff-boxes in quantity, miniatures, Augsburg clocks and Dresden toys. The sculpture collection is particularly notable for a group of terracottas by Clodion (who has hitherto been ill-represented in English collections). There are eight of them in all, together with a pair of large marble vases, also by Clodion, similar to the well-known example in the Wallace Collection and perhaps originally *en suite* with it. Together these pieces probably constitute the largest assemblage of Clodion's works in public possession anywhere. There is also an important Madame de Pompadour by J. B. Lemoyne dated 1761, an allegorical group by J. J. Caffieri and its companion by Lecomte, as well as works by or attributed to Falconet, Pigalle, and others. Last but far from least is the collection of books. Baron Ferdinand's library has long been famous amongst bibliophiles. It is particularly rich in the finest French illustrated books and bindings, especially those of the type known as *mosaiquées* or *à compartments*.

Baron Ferdinand de Rothschild ended a brief autobiographical introductory note to a privately printed book of photographs of Waddesdon with the words: 'A future generation may reap the benefit of a work which to me has been a labour of love, though I fear that Waddesdon will share the fate of most properties whose owners have no descendants, and fall into decay'. It cannot be doubted that it would have given him the greatest possible pleasure if he could have foreseen that his hope would be fulfilled and that the house, gardens and collections on which he lavished so much loving care would be handed over to the National Trust to be preserved for the benefit of generations of Englishmen yet unborn, through the generosity of another member of his family, a distant relation who, like himself, though born a foreigner, was a great lover of England and the English way of life.

The Female Nude

BY YVONNE HACKENBROCH

THEME of this article, illustrated by a part of the important collection of Renaissance bronzes in the collection of Mr. Leon Bagrit of London, is 'The Female Nude'. These and similar statuettes were among the first vehicles in which ideas of pagan beauty returned to the Christian world. During the age of Petrarch frequent imitation of classical language and style had promoted deeper understanding and a profound love of everything classical. Thus, inspired by literary sources and classical remains, the figure of Venus was resurrected to embody and glorify physical beauty, replacing Eve, her successor during the Mediaeval Christian era.

The statuette of Venus Felix (No. 1) is representative of this trend. This figure, attributed to Andrea Riccio of Padua, exists in various replicas: at the Musée du Louvre (formerly in the Davilliers Collection); the Ashmolean Museum, one formerly in the Morgan Collection; and another included in a recent sale in London. Padua, where this bronze originated, developed into a great centre for bronze casting after 1443, when, for a period of ten years, Donatello headed the workshop in which the Santo altar was produced. After Donatello's return to Florence, Bellano succeeded him and, upon his death in 1497/8, his pupil Riccio took over. He completed the series of eight bronze reliefs at the Santo and finished the tomb of Roccabonella at San Francesco in Padua, contributing the bronze figures of Caritas, Fides and Spes, which are related in style to Mr. Bagrit's figure of Venus Felix. Differences in concept are mainly due to Riccio's adherence to Bellano's general design for the tomb, whereas the Venus is modelled after an antique marble at the Museo Pio Clementino at the Vatican. The same marble also served as model for the parcel-gilt bronze statuette at Vienna by Pier Jacobo Alari Buonacolsi, the Mantuan court sculptor, better known as L'Antico. His Venus Felix, however, differs from Riccio's figure in the almost unconditional surrender to antique form characteristic of Antico. Riccio, unperplexed by that compelling urge to imitate, rendered his Venus closer to life. She belongs in that same idyllic setting in which Giogione's figures move, particularly the nude with similar draperies of the 'Concert Champêtre' at the Louvre.

Riccio's Venus Felix is free from any emotional stress or tension. Her attitude is timeless, as are all things classical. Happily avoiding the rigidity of a copy, her quiet dignity and charm would seem to fit best into Riccio's initial phase of artistic independence, when he worked on the pascal candlestick, having assimilated Donatello's and Bellano's teachings, but before the urge to express movement and emotion manifested itself. This later trend became evident in Riccio's representations of satyrs, of the singing Arion, the shouting warrior on horseback, and the so-called Suzannah—a nude in the attitude of the Venus Medici, in the Frick Collection, New York—a figure with wide-open mouth, dramatically crying out for help. Few statuettes of such related type as the Venus in this collection and the Venus Medici or Suzannah in the Frick Collection, could demonstrate this progression of style more convincingly.

Another statuette of Venus, also Paduan of about 1500 (No. 2) reveals an even closer dependence upon classical prototypes than does the figure of Venus Felix. There must have been many artists at that period who, inspired by prominent scholars of antiquity gathered at the University of Padua, aimed at re-creating antique forms. Subordinating their own artistic impulses in order to comply with the general demand, they may even occasionally have intended that their anonymous work should pass as Greek or Roman originals. They frequently succeeded in confusing the cognoscienti, and sometimes continue to puzzle collectors and scholars. No. 2, fitting into this category, displays an appealing charm and care in execution, which serves to illustrate the high level of taste and quality then attained.

1. Venus Felix, attributed to Andrea Riccio of Padua, c. 1515.

An entirely new attitude towards antiquity evolved in Italy as the sixteenth century advanced. Faithful copying of classical

2. Another Venus, also Paduan: c. 1500.

Primavera, one of a set of four seasons, is one of the rather infrequent examples of a seated figure by Bologna. It is related in type to the personification of Geometry, recently acquired by the Bavarian National Museum, Munich. Not until a generation later did seated figures become popular again, particularly in bronzes by the Flemish sculptor Hubert Gerhard. No doubt the baroque delight in volume and weight prompted this change of attitude and taste.

At Venice, the mannerist trend was also felt, be it in paintings by Tintoretto, or in sculpture by followers of the Florentine Sansovino, last to represent the Renaissance in Venice. The younger generation of sculptors which followed Sansovino included Alessandro Vittoria, Danese Cattaneo and his pupil Girolamo Campagna (1550-1626), to whom the bronze group of the Three Graces (Nos. 4 and 5) is attributed. A similar group is also in the Museo Estense, Modena, but there the central figure is reversed. The model was formerly ascribed to Vittoria. In the absence of signatures or documentary evidence, such attributions are perforce somewhat arbitrary and subject to revision, particularly in the case of a bronze produced at a period when borrowing and re-editing of form was common practice.

The theme of the Three Graces was revived in Italy after the discovery of an antique marble group at Siena, presented by Cardinal Francesco Piccolomini in 1502 to the Library of the Duomo. The group still stands there. Closest to the original is Raphael's painting in the Musée Condé, Chantilly. Then follows the medal by Niccolo Fiorentino, who renamed the Graces Castitas, Pulchritudo and Amor. Marcantonio recorded the group, or rather the replica at the Vatican, in one of several engravings after antique statuary. Then Botticelli transformed it into one of his loveliest compositions.

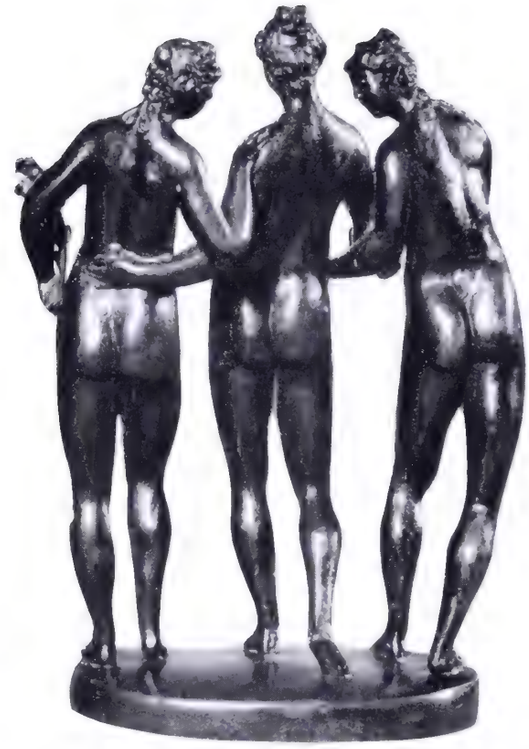
3. Seated Primavera, attributed to Giambologna: Florence, c. 1575.

art was then rarely pursued. Michelangelo was among the first to endow his figures with a new sense of moral value, frequently reflected in complex postures of a transitory character, caught in spiral movements.

Among those followers who continued to elaborate upon the 'figura serpentinata' Jean Boulogne, better known as Giambologna, excelled. This Flemish artist, born at Douai in 1529, studied sculpture in Mons and Rome, before settling in Florence about 1561 under the auspices of the Medici. By that time the art of the high Renaissance had entered its ultimate mannerist phase, promoted by the generation of painters which includes Pontormo, Parmigianino and Rosso.

The seated Primavera (No. 3), attributed to Giambologna, is typical of this trend. The identification as Primavera is confirmed by the zodiac signs on the quadrant on the base, depicting Aries, Taurus and Gemini, the signs of springtime, in addition to the head of the infant Zephyr blowing air, at the rear. A variety of related allegorical statuettes of female nudes exist in bronze, particularly those of a series of the liberal arts. Some of these figures repeat larger compositions executed in marble—the Venus Grotticella of the Giardino Boboli was particularly popular—in accordance with the established practice in Giambologna's workshop to cast small reproductions of his monumental work.

Most of these figures are standing, their elongated limbs transmitting the flow of tapering upward movement. The



4 & 5. 'The Three Graces', front and reverse, by Girolamo Campagna: c. 1610.

6. 'Bathing Woman', one of a set of four, by an Italo-Flemish Master: c. 1575.

The stylistic characteristics of Girolamo Campagna include small heads with elaborate, high coiffure, following Venetian fashion of the period of about 1600, and the usual half-closed eyes, surrounded by swollen circlets and lids. Long legs with attenuated thighs, introduced to Venetian sculpture by Alessandro Vittoria, lend these statuettes a swaying elegance, reminiscent of Tintoretto's lightly sketched background figures. Alessandro Vittoria—twenty-five years Campagna's elder—has a slightly different style. He forms the last link between the later Renaissance, as interpreted by Giambologna and Sansovino, and the mannerist style which he promoted in Venice. Only during Vittoria's later years did the exaggerated movement of his earlier figures become modified, and it was then that he exercised the strongest influence over the young Campagna, who followed Vittoria's style almost to the point of complete assimilation. After Vittoria's death in 1608, Campagna continued modelling slender, elongated figures, thereby sacrificing vitality to elegance. No more than a ripple moves along the gently undulating outlines of Campagna's Three Graces. The rhythmic organization is one of perfect harmony, recreating the classical theme in a new spirit which reflects the taste and preferences of Campagna and of his patrons.

Throughout the sixteenth century an ever increasing number of artists from Northern countries visited Italy, to recapture the beauty of classical art, and to study the achievements of their contemporaries. Sketchbooks, including those of Peter Vischer, Albrecht Dürer and Martin van Heemskerck, reveal the wide range of interest. Most of these artists returned to their native countries. Giambologna's case is exceptional, and encouraged many other Flemish artists to seek similar opportunities. A fruitful interchange of form resulted, as these Flemish artists, in their most receptive mood, absorbed Italian impressions. Thus, during the second half of the sixteenth century, a group of Italo-Flemish works of art evolved, represented in the Bagrit Collection by the small bronze of a seated nude.

This figure (No. 6) is one of a set of four, each a variation on the theme of a bathing woman at her toilette. The entire series is

7 & 8. 'Eve', front and reverse, by Loy Hering: Augsburg, c. 1525.

illustrated in the catalogue of the J. P. Morgan Collection of Bronzes (Nos. 167-170). A hellenistic statue in Naples may have suggested the subject, but it is more likely that the anonymous artist remembered a Renaissance figure of related type, such as the statuette recently referred to as 'the seated goddess' by Giovanni da Crema in the Wallace Collection.

This bronze statuette combines Northern realism with Italian mannerism, tempered by classical restraint. The nude poses with studied elegance, presenting an ideal frontal view, as if lifted out of a contemporary painting rather than inspired by a work of sculpture. Paintings by Flemish mannerists who visited Italy during the sixteenth century come to mind: Lambert Lombert, Frans Floris, Bartholomeus Spranger among others—artists concentrating upon classical figures in a landscape rather than on a classical landscape with figures, as did their followers. The engaging charm of this genre figure, with her cool detachment from pulsing life, is typical of this last phase of mannerism, before the advent of Rubens with his love of full-blooded, sensuous women. Thus this small bronze would seem to represent an ultimate refinement of type, a last link in a chain which finally broke under the impact of new vitality, the baroque exuberance.

The only German bronze here illustrated from the Bagrit Collection is a figure of Eve (Nos. 7 and 8), probably from a group which included Adam, to whom she offers the apple in her extended right hand. This figure has been attributed to Loy Hering of Eichstaedt, who settled in Augsburg in 1511. There he came into close contact with Hans Daucher and other artists in the service of the Fugger family. The stressing of a frontal view, spreading like a relief from which the background has been removed, recalls the fact that Loy Hering is best known for his reliefs and epitaphs in stone, limestone from Solnhofen and boxwood. The two-dimensional composition also tends to indicate dependence upon graphic designs and there is indeed a close relationship to woodcuts by Hans Baldung Grien. Faint echoes of Italian Renaissance (the banded hair follows the classical convention for Venus rather than the iconography of Eve) were probably transmitted by means of engravings, by Dürer, de' Barbari or Raimondi. There is no indication that Hering ever travelled to the south. Nor is there any trace in his work of that animation which came to Northern art with the discovery of the Italian Renaissance. Hering was quite oblivious of classical proportions which those Northern artists, who had come into contact with Italian art, so persuasively promoted. His Eve follows Gothic convention, displaying a modified S curve and a rather small head. Viewed in context with German boxwood and other figures by Hans Daucher and Konrad Meit, this rare bronze statuette by Loy Hering shares their unpretentious character and quiet charm.

The pursuit of so universal a theme as the female nude reveals varying degrees of dependence upon concepts of ideal beauty established in Antiquity. Later artists responded in receptive or original moods, according to temper, fashion and environment. Mr. Bagrit's bronzes certainly contribute to show some of these changes throughout the sixteenth century.

An Exhibition of Flemish Illuminat

L. M. J. DELAISSÉ *Assistant curator at the Department of MSS. Royal Library—*

FOR the fourth centenary of its foundation the Royal Library of Belgium has organized the current exhibition (until June 15, when it goes to Amsterdam and then Paris) of Flemish illuminated manuscripts made during the reign of Philip the Good. In 1559, Philip II transformed the collection of the Burgundian dukes, which he had inherited, into a State Library. This collection was particularly rich in illuminated manuscripts; among which, in spite of some losses, those made for Philip the Good and for his court still remain and are exceptionally representative of that period. Such an origin explains why the department of manuscripts and even the Royal Library of Belgium itself was for so long known as the 'Library of Burgundy'.

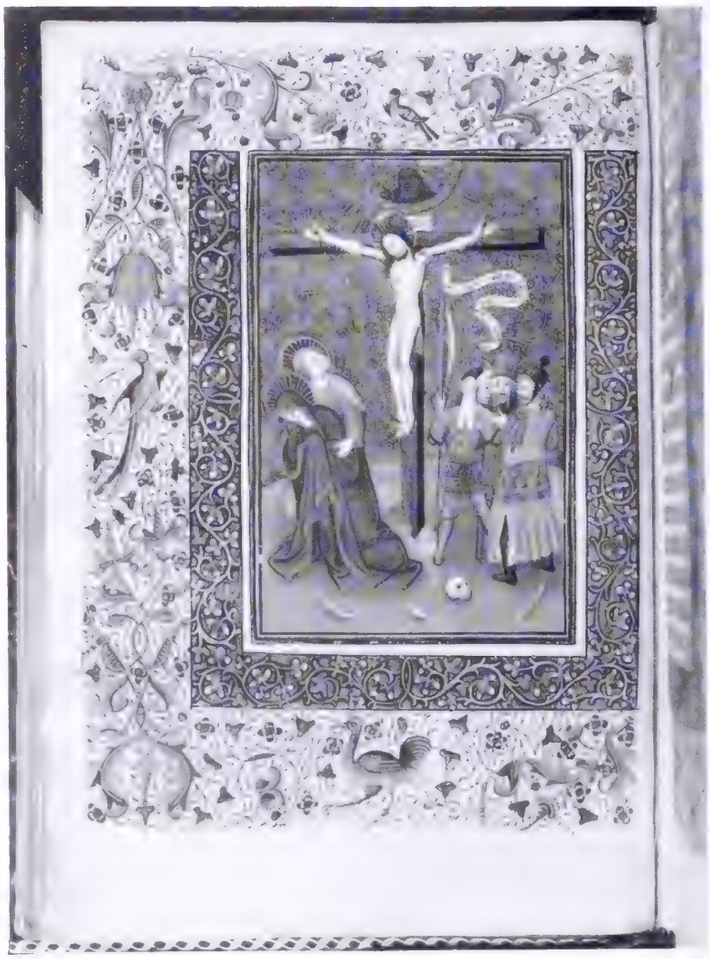
The exhibition does not merely present visitors with one more opportunity of seeing singularly beautiful illuminated manuscripts; it also offers a history of these books by distinguishing the different centres of production and their particular style. Thanks to the generous collaboration of numerous libraries and private collections it has been possible to enlarge and enrich the display of those different trends.

A wider knowledge of this important period in the art of illumination was obtained by the use of a new method of studying manuscripts. The title 'Archaeology of the mediaeval Book' has been given to this fresh approach, which consists of making a meticulous analysis of all their technical aspects. Too often, the miniatures were appreciated as entities without much attention being paid to the book they decorated. Now the complete examination of the manuscript is considered indispensable to the understanding of the pictures which were always executed last.

In analysing some material aspects such as the format, the handwriting and the marginal decoration, one realises that, although there are many different styles of books, a certain number may be grouped together because they have similar technical characteristics.

In the groups classified by the above means it is nearly always possible to find one or two dated—and, more important still, localized copies—which allow the approximate dating and placing of the whole group. This information may be furnished by the scribe at the end of the manuscript, or by documents in royal or civic archives. By comparing the different categories of manuscripts, one sees at once that those made in Mons differ greatly from those of Lille, Bruges or Ghent: in the same way as today books issued by various publishers each have a distinctive appearance. The term 'publishing house' has been applied in the catalogue to each group of manuscripts revealed by this archaeological method. It will be noticed, moreover, that the books of a particular style often contain texts of the same nature: romances of chivalry, religious or historical works, etc.

The vast production of painted manuscripts of the Burgundian era is divided into three distinct periods. The first, called pre-Burgundian, lasted from 1420 until about 1445 and presented a rather archaic type of book and illumination. But then, after Philip the Good had unified his states, the second period opened with a new type of book of a larger format and a newly created handwriting, with a style of illumination much more sensitive to realism and even with a literary production, previously non-existent in the Low Countries. The new interest in those works of culture and beauty asserted itself first in the southern states of Burgundy, particularly in Hainaut and in the north of France,



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from whence came, it appears, the most beautiful of all those illuminated books. Later, this creative impulse moved towards the north, in particular to Bruges and Ghent. As a rule, the towns kept to their own style of manuscript; sometimes it is possible to distinguish more than one publishing house, in the same town each producing a specific kind of book. But naturally, some centres of production are influenced by others because the artisans moved from one workshop to another.

This brilliant epoch of the history of illumination in the Low Countries depended entirely on the active patronage of Philip the Good and his new court; it was still very mediaeval in spirit and inconsistent in its expression.

Under Charles the Bold, fourth duke of Burgundy, appeared a much more homogeneous type of book and style of picture—the creative and productive area being reduced to Bruges and Ghent. This is why the third, post-Burgundian, period is also called 'Ganto-Brugeoise'. Of this latest trend only a few examples are on exhibition. As can be seen, the exhibition tries to bring to life the evolution in the production of illuminated manuscripts at the time of Philip the Good so that we may understand and appreciate more objectively the superb paintings with which they have been decorated. It is hoped that it will also add other useful elements to the history of art and civilisation.

All the following illustrations are much reduced.

anuscripts in Brussels

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1. Brussels, Royal Library, MS. 9798 f° 20v. Book of Hours for the use of Bruges, illuminated by the Master of the Golden Scrolls. The style of the miniature, the background and the marginal decorations are archaic. There are hundreds of manuscripts of this type, many being of much poorer quality.

2. Brussels, Royal Library, MS. 9016, f° I. St. Augustine's 'City of God' copied, probably in Tournai, in 1445, for Jean Chevrot, Bishop of Tournai. The borders of the book are still archaic but this is an exceptionally fine miniature heralding the new Burgundian style. One could not find a better example to demonstrate the transition between the two periods.

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3. Brussels, Royal Library, MS. 9242, f° 184. First volume of the 'Chroniques de Hainaut' translated and copied by Jean Wauquelin in his workshop in Mons before 1448. This page, among many similar ones in this manuscript, shows very refined marginal decoration and an exceptional landscape.

4. Brussels Royal Library, MS. 9047, f° I^{v}. Luxury copy of the 'Sept Ages du Monde' copied by Jacquemart Pilavaine, successor of Jean Wauquelin, in Mons, for a member of the Croy family, around 1455. There is a striking contrast between the picture which is one of Simon Marmion's best, and the over ornated borders characteristic of this workshop.

5. Brussels, Royal Library, MS. 9095, f° 9. 'Un avis pour faire le passage d'oultremer', by Guillaume Adam and copied by Jean Miélot in Lille in 1455. Book made in paper, decorated with watercolours in a very lively style, typical of the best manuscripts issued from Miélot's workshop.

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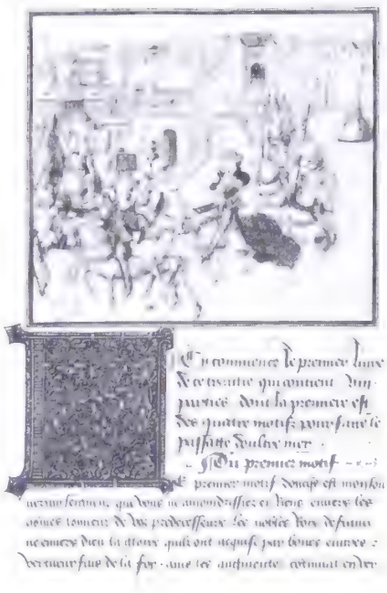

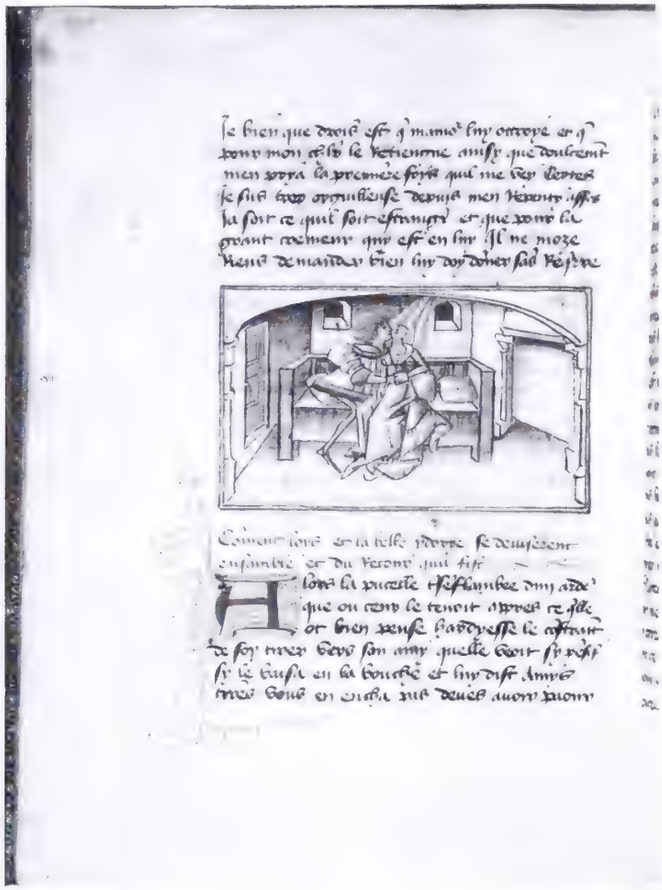

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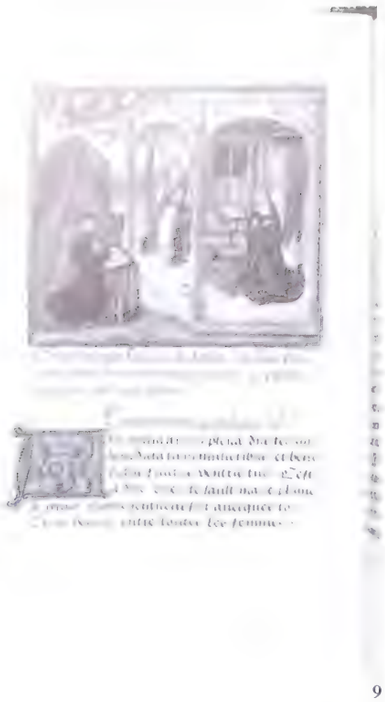
6. Brussels. Royal Library, MS. 10238, f° 142v. 'Histoire du Seigneur de Gavres', a romance of chivalry copied in Lille between 1455 and 1460, perhaps by Jean d'Ardenay. This workshop specialised in literary texts which were copied on paper and illustrated by a very gifted caricaturist called the Master of Wavrin, after the patron for whom many of these books were made.

7. Brussels. Royal Library, MS. 9231, f° 24. 'La Fleur des Histoires' by Jean Mansel, first volume, probably made in Valenciennes for Guillaume Fillastre, Bishop of Tournai. This is the most refined type of book issued during the reign of Philip the Good, with exquisite handwriting and borders. The miniature is by the Master of Mansel.

8. Brussels. Royal Library, MS. 9263, f° 7. 'La Destruction de Troie' by Guido delle Colonne, translated into French. This copy was made in Bruges and the miniatures were painted by the Master of Anthony of Burgundy. Similar borders can be found in hundreds of books published in that town.



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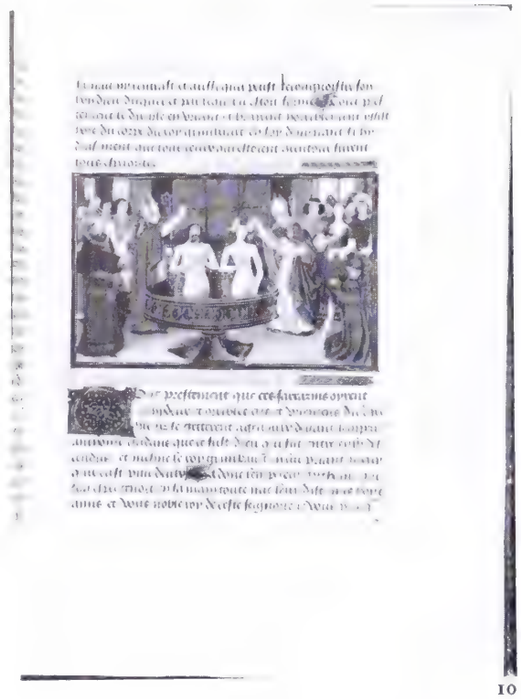

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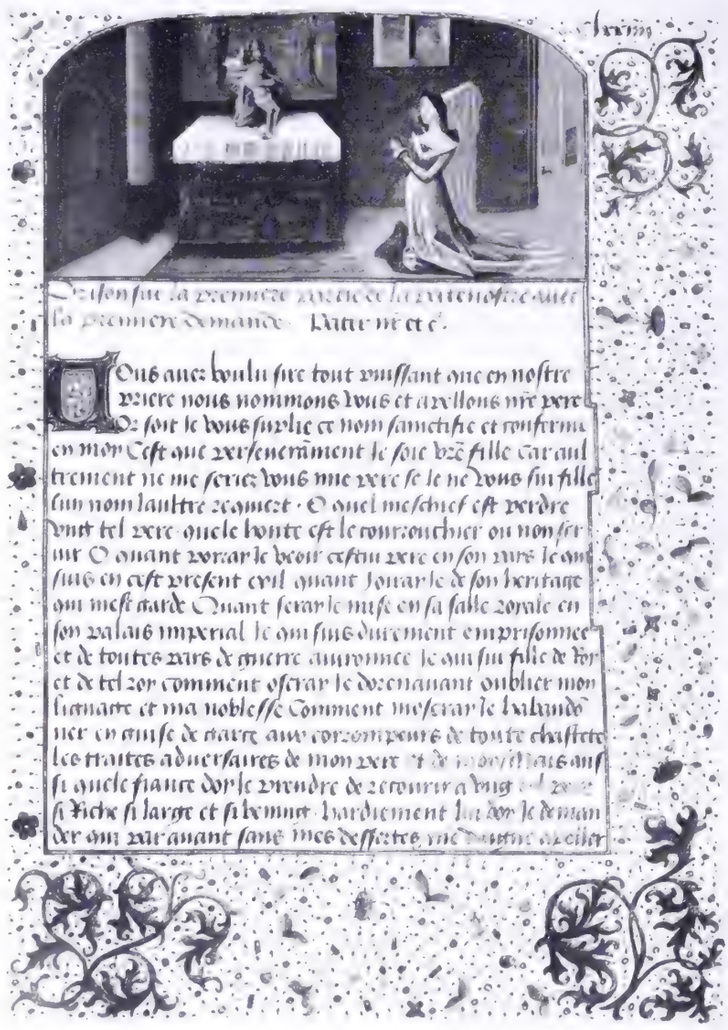

9. Brussels. Royal Library, MS. 9270, f° 2v. Commentaries on the 'Salutation Angélique', the Angel Gabriel's greeting to Mary. Copied, in 1462, by David Aubert for Philip the Good. There are seldom any marginal decorations in books issued by David Aubert. The miniature is by Wilhelm Vrelant from Utrecht who settled in Bruges in 1454.

10. Brussels. Royal Library, MS. 9967, f° 71. 'Histoire de Sainte Hélène', by Jean Wauquelin, in Mons, in 1448, copied by David Aubert in Bruges before 1467 and illuminated by Loyset Liédet. This artist painted more miniatures than any other at the time of Philip the Good.

11. Brussels. Royal Library, MS. 9296, f° I. 'Benois seront les Misericordieux', a book on the spiritual life for Margaret of York, wife of Charles the Bold. This style of miniature, probably the work of Dreux Jean, a French painter employed by the Duke, and marginal decoration are characteristic of manuscripts made in Brussels soon after 1467.

12. Brussels. Royal Library, MS. 9272-6, f° 182. Ascetic treatises composed for Margaret of York by her chaplain, Nicolas Finêt. Here the Princess is seen kneeling before the Trinity. Similar borders and miniatures are always encountered in books made in Ghent around 1475.

The Wellington-Napoleonic Relics

BY SERGE GRANDJEAN

This article commemorates the 150th Anniversary of Wellesley's first Peninsular battles. We are indebted to the Parker Gallery, London, for the regimental insignia of 'Peninsular' regiments with which M. Grandjean's article is embellished.—Editor.

IN Great Britain, the collections which most fully illustrate, with authentic documents, the history of the Peninsular Wars are certainly those which have been handed down to the present 7th Duke of Wellington, the descendant of the Iron Duke. These collections have been arranged with much care and discernment by the present Duke at Apsley House, which he gave to the British nation and at Stratfield Saye, his home in Hampshire. They consist of a great diversity of objects, collected during the period of the Napoleonic wars which stirred all Europe. They contain therefore certain rare Napoleonic relics of great historical value, some of them once personal and prized possessions of the Emperor himself or of members of his family. Herein lies the chief fascination of these collections.

Apsley House is well-known to all Londoners. Its handsome façade with its pediment and columns, designed by Robert Adam, stands in a conspicuous position at Hyde Park Corner. For a short time it was the home of Lord Wellesley, elder brother of the Iron Duke, before it was purchased by the latter in 1817. It remained in the family until 1947, when it was generously handed over to the British nation by the present Duke with a large share of its collections. These now form the greater part of the Wellington Museum.[1] Stratfield Saye House, built near Reading by Sir William Pitt about the year 1630, is still the home of the present Duke, and is carefully preserved. A spacious red brick mansion partly covered with stucco, it stands in the middle of a fine park. The 2nd Lord Rivers, a descendant of Pitt, sold it to Parliament which offered it to Field-Marshal Wellington in recognition of the pre-eminent and decisive part played by him at the time of the Spanish campaigns. Today it is a private family museum, full of interest for those who wish to carry out research into the crowded course of historical events.

Thus, two separate collections now preserve the artistic and historical patrimony of the Wellingtons, collected over a period of about twenty-five years, during an era marked by various memorable events which are now referred to.

Several objects in the collection recall the English victory at Vittoria. The circumstances which led to this military event of 21st June, 1813, are too well-known to be repeated here. Joseph Bonaparte, placed on the throne of Spain by his brother Napoleon, was seven years later ordered by the Emperor to leave Madrid and proceed to Valladolid. Under pressure from the English troops now led by Wellington, who had arrived from Portugal, King Joseph's army marched towards Vittoria to take up its position there. 'In spite of prodigies of valour on the part of the French troops, the battle was totally lost for the King. The immense convoys which had impeded the army's march since its departure from Madrid were the cause of widespread disorder. All the artillery, waggons, treasure chests and baggage, including the King's personal possessions, fell into the victors' hands.'[2]

1. 'Déjeuner', or portable coffee service, in hard porcelain. Formerly the property of Joseph Bonaparte, taken after the battle of Vittoria. Manufactured by Dihl and Guerhard, painting by E.-C. Le Guay, case by Maire. Paris, *c.* 1810. London, Apsley House.

When all this booty was being distributed Wellington secured for his own share the pictures (there were 165 of these, mostly from the Spanish Royal Collections),[3] some objects of art, the baton of Marshal de Jourdan, which he was later to offer to the Prince Regent and which is now at Windsor Castle[4] and, finally, the personal archives of King Joseph. Among the artistic treasures which thus came into the Iron Duke's hands was Joseph's own *déjeuner* (No. 1) or portable coffee service. All of it is in hard porcelain with rich polychrome decoration and gold interiors.

[1] C. H. Gibbs-Smith and H. V. T. Percival: *The Wellington Museum, Apsley House. A Guide.* London 1952; Serge Grandjean: *Le Wellington Museum,* in *Revue de l'Institut Napoléon,* Paris, April 1954, pp. 61-65.

[2] *Mémoires du Maréchal Soult* (Spain and Portugal) published by L. and A. de Saint Pierre, Paris, 1955, pp. 362-363.

[3] Evelyn, Duchess of Wellington: *Catalogue of Pictures and Sculpture at Apsley House,* London, 1901, Vol. I., Introduction.

[4] *The Official Guide to Windsor Castle,* 6th edition, 1953, p. 35 (in the 'grand vestibule' of the State Apartments).

2

2. (Above). Cup and saucer in porcelain with purple ground, contained in morocco leather cases. Seized from Joseph Bonaparte's carriage at Vittoria. Sèvres, 1793-1800, marks of painter Vincent '*jeune*'. Stratfield Saye. Reproduced by Courtesy of His Grace the Duke of Wellington.

3. (Below). Watch by Bréguet, in gold, plated with platinum. On one face is engraved the royal arms of Spain with the Imperial eagle of the Bonaparte family: on the other a map of the Iberian Peninsula. Paris, 1809-1812. Intended by the Emperor Napoleon as a present for his brother Joseph, but, because of political events, it never came into his possession. Later acquired by the first Duke of Wellington. Stratfield Saye.

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4. (Above). Napoleon's sword, with two scabbards. Silver gilt, tempered steel, tortoiseshell and red velvet. Biennais, Paris, *c.* 1810. Presumed taken from the Imperial Carriage seized at Waterloo. Apsley House.

The five pieces, circular plate, coffee-pot, sugar bowl, cup and saucer, and jug (for milk or water) show the name of the painter, Le Guay, and the marks (red or black according to the pieces) of the manufacturers Dihl and Guerhard. These last two had acquired a great reputation at the time of the First Empire, with their flourishing manufactory in Paris (Rue du Temple) which had formerly been under the protection of Louis-Antoine de Bourbon, Duc d'Angoulême, since the time of its foundation in 1780. There was another reason for their success. They had had the good fortune to employ the talented Etienne-Charles Le Guay, who was also employed at the same time at the Imperial factory of Sèvres, with his parents and his wife: also the famous miniaturist on porcelain, Marie Victoire Jacquotot.[5] This *déjeuner*, now at Apsley House, is contained within a fine mahogany case inlaid with copper, the lid adorned with the arms of Joseph Bonaparte, King of Spain. The lock is engraved with the name of the author of the case: Maire, well-known as a maker of *nécessaires*. He also had his workshop in Paris (Rue Saint Honoré) close to his famous contemporary, the goldsmith Biennais.

On the same occasion, at Vittoria, Wellington came into possession of a cup and saucer (No. 2) in Sèvres porcelain, with a purple ground, each with its case of morocco leather. These also must have belonged to Napoleon's brother, as did a charming oblong miniature, with a coloured portrait of Joseph's wife, Julie Clary, painted when she was Queen of Naples and before she became Queen of Spain. The princess is shown seated on a red divan, with one of her two daughters, Zénaïde or Charlotte, in front of a green landscape. This rare miniature, preserved at Stratfield Saye, bears the signature: *J. de Chatillon* 1806.[6]

In the booty captured after Vittoria were also found the personal archives of King Joseph. These included numerous documents and letters, some dating from the time when he reigned over the Kingdom of Naples, before he came to Madrid. Others were of a more personal nature, and were signed by most of the members of Napoleon's family. This rich collection was preserved intact, until the present Duke of Wellington extracted 900 letters from it which he offered in November, 1954, to the library of the Institut de France. This generous action the French are not likely to forget.

Another object is associated with King Joseph, although he never actually received it, and it had no connection with the events of Vittoria. This is a gold and platinum watch (No. 3) with movement by Bréguet. The case is engraved, on one side with the royal arms of Spain as borne by Joseph, and on the other side with the map of the Iberian Peninsula. This watch resembles in form and decoration another watch, also made by Bréguet, presented by Napoleon I to his brother-in-law Prince Camillo Borghese, before it passed into the hands of Napoleon III.[7] On

[5] Cte. de Chavagnac and Mis. de Grollier: *Histoire des Manufactures françaises de porcelaine*, Paris, 1906, pp. 559-562. E.-C. Le Guay, an artist who specialised in figure painting, also made at Sèvres the colossal vase presented to the Duke of Northumberland by Charles X of France after his Coronation, which is still preserved at Syon House (*Syon House, the story of a great House*. London, 1st ed. 1950, p. 41, reprod. p. 44).

[6] It was really Charles de Chatillon, who figured in the Louvre 'Salons' between 1795 and 1808, with a series of works in which miniatures largely predominated. He was born at Doullens in 1777.

[7] This watch once belonged to the Musée des Souverains, organised in the Louvre under the Second Empire. Since 1921 it has been shown at the Museum at Malmaison (H. Barbet de Jouy: *Notice du Musée des Souverains*, Paris 2nd ed., 1868, p. 231, No. 217 ter.). As for the so-called 'King Joseph's watch', it was referred to in a conversation which took place in 1826 between the Iron Duke and Croker (*Correspondence and Diaries of John Wilson Croker, Secretary to the Admiralty from 1809 to 1830*, ed. by I. J. Jennings, 1884, Vol. I, p. 339).

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5. (Above). Circular silver dish, engraved with arms of Napoleon. Taken from the Imperial carriage at Waterloo. Biennais, Paris, *c.* 1810. Apsley House.

6. (Below). Silver beaker by L. J. Berger, and goblet with lid by Biennais, engraved with Napoleon's arms. Found at Waterloo in the Imperial Carriage. Paris, 1798-1809 (beaker) and 1809-1819 (goblet). Apsley House.

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its case is a map of Piedmont and the region around Milan, designed by Poirson and engraved by Mme. Tardé. In view of this resemblance should these two artists be perhaps considered as the authors of 'King Joseph's watch' also? We know that Abraham-Louis Bréguet was, with Bailly, Lepaute and Mugnier, among the best watchmakers of his time, and the most remarkable of all during the Napoleonic era. His accounts book reveals a most distinguished European clientele, attracted by the quality and precision of his creations.

The objects which the Duke acquired after Waterloo are of even greater historical interest. It is unnecessary to reiterate the memorable events of 18th June, 1815, which decided the future of Europe. We will refer only to the fatal night which followed the battle. As soon as he realised that disaster had overtaken him Napoleon turned back with his soldiers and his vehicles towards the village of Genappe, on approaching which they were surprised by Major von Keller and his infantry. In the meantime, in the midst of indescribable disorder, the Emperor's travelling carriage was seized by the Prussians, while Napoleon managed to escape along the road to Gosselies, in the direction of Charleroi and the bridge over the Sambre. The contents of the carriage, which has more than once been likened to Pandora's box, were pillaged and divided among the victors. It has not yet been possible to decide the number (in any case, less considerable than has been thought) and nature of the objects captured on this occasion: and more than one extraordinary version has been given of this incident, which has remained obscure.

Many documents have stated, rightly or wrongly, that Napoleon's sword, taken from the Imperial carriage, was consigned to General von Blucher himself, and handed over by him to the Cadet Corps of Berlin. On the other hand, the Wellington 'Heirloom list' maintains that the Iron Duke purchased for his personal property the Emperor's sword from the famous travelling carriage. However this may be, the sword (No. 4), now at Apsley House, is of most elegant shape, with its chased silver-gilt hilt and its blade of tempered steel, on which the decoration is reserved in gold and engraved. It has three scabbards, one made of tortoise-shell adorned with golden stars, another covered in red velvet, and the third made of very supple black leather. Upon one of these scabbards, which all have silver gilt mounts, is an engraved inscription: *Biennais orfèvre de S.M. L'Empereur et Roi*. The *poinçon* of this excellent goldsmith, official supplier to the principal courts of Europe and other celebrated personages of the Napoleonic age (see *The Connoisseur*, November 1958) is found also on other pieces which were seized at Genappe: a round plate (No. 5) and a cylindrical goblet (No. 6) with a lid (taken from a travelling nécessaire for the Emperor's personal use) as well as upon a silver knife, fork and spoon (No. 7) engraved with the Napoleonic arms. This was acquired by the 2nd Duke of Wellington in 1859 from the family of General von Luck.[8]

Also part of the booty seized from the Imperial carriage was a silver beaker with a wide mouth (No. 6), bearing the *poinçon* of the Parisian goldsmith Louis-Jacques Berger. All these silver objects clearly prove that even if the Emperior loved luxury in his own residences and imperatively proclaimed it as a vital means of promoting French industry and trade, he nevertheless knew well how to appreciate simplicity during his military campaigns, and that he kept for his personal use objects well fitted for their function and free from excessive ornamentation.

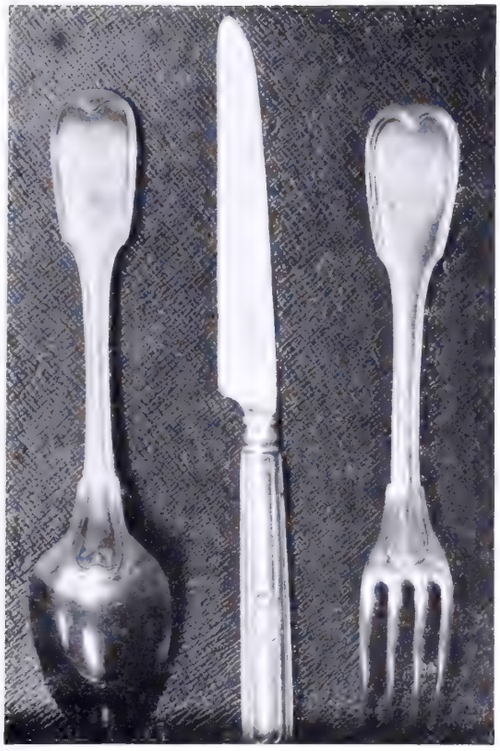
Only one French tricolour flag recalls the event of Waterloo. It bears an inscription in letters embroidered in gold: *L'Empereur Napoléon au Train d'Artillerie*. It is exhibited in the Muniment Room of the Wellington Museum, together with several other French tricolours which according to the 'Heirloom list' were 'presented to His Grace on the Surrender of Paris in 1815'. The interest of these lies in the fact that they were borne in procession before Napoleon at the time of the grand ceremony of the Champ-de-Mai, on 1st June, 1815, some days before the famous battle.

At the beginning of 1816 laborious negotiations were taking place concerning Canova's colossal (11 ft. 4 in. high: weight, 6,500 Kilos) statue of Napoleon in white Carrara marble (No. 8), which is now at the foot of the grand staircase at Apsley House. It had been seen in Rome by Stendhal and was finished in 1806 and placed in the Louvre in 1811, in spite of the Emperor's marked disapproval of its nudity and exaggerated dimensions. Later, after the final enthronement of Louis XVIII in Paris, Canova did his best to buy back the statue from the new government, so as to make a further profit out of it. In January, 1816, Sir Charles Stuart, British Ambassador to France, announced the English government's urgent desire to acquire this famous Imperial statue, and to pay 66,000 francs for it. This sum was to include the considerable expense of transport. The assurances were to be arranged by London. When the two parties had reached an agreement, the colossal statue left Paris about 30th March, directed to London by means of the French Embassy. Its crate was 12 feet long, 6 feet deep and 7 feet wide. As no carriage could take the weight of such a burden, it had to be hauled on rollers by means of winches from the Louvre to the banks of the Seine as far as the Pont Saint-Nicolas. Thence it was to go by boat to Le Havre. It was found necessary for the Prefect of Police to authorise the temporary stoppage of all river traffic, at least while the statue was passing through Paris. It was thus transported with difficulty and with every precaution to Rouen where it arrived by daylight on 10th April. It was then transferred to another vessel and taken to Le Havre, whence, after numerous formalities, it set out for London where it arrived on the 1st August, four months after its embarkation in Paris. Finally, the Prince Regent, later George IV, presented the statue to Wellington. It was again moved and arrived during the evening of the 1st June at Apsley House. The price paid for this statue had at least one fortunate consequence: it gave the Emperor the opportunity of becoming a new benefactor of the Louvre, by enabling the Museum to complete the installation of the *Salle des Antiques*.[9]

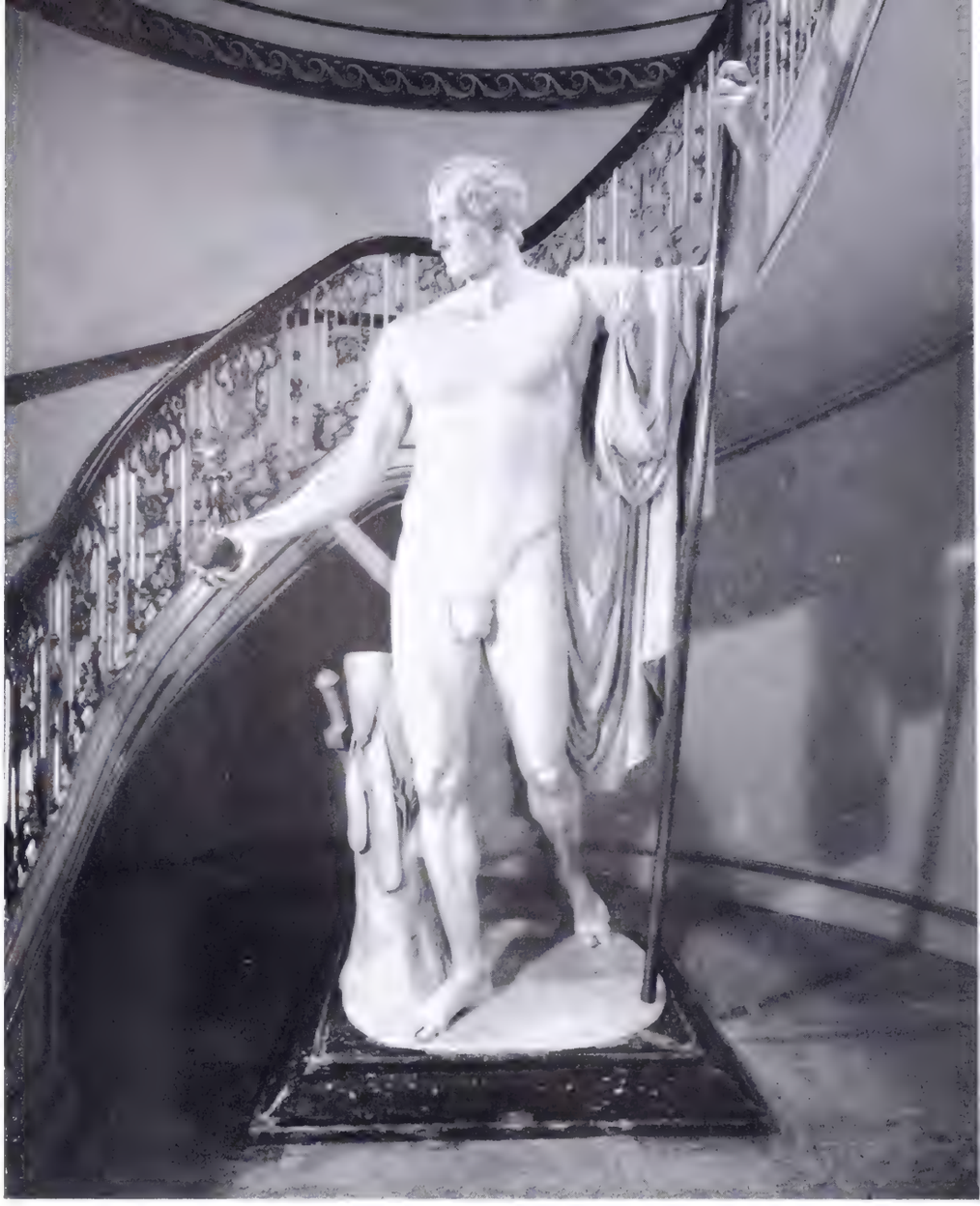
The Iron Duke's frequent visits to the Continent from 1814 onwards allowed him to add to his collections and to purchase

[8] At Stratfield Saye there are in all 18 spoons and 18 forks (with the poinçon of Biennais, official goldsmith to the Emperor, and that of his collaborator Pierre-Benoît Lorillon, with the Paris hallmarks for the years 1798-1809), as well as 18 knives with the poinçon of Grangeret, the King's cutler. The arms of Louis XVIII seen upon the knives are explained by the fact that the King, who was a fugitive during the Hundred Days, left these knives behind at the Tuileries, in the hurry of his flight, and Napoleon, returning to live in this Palace, took them with him to Waterloo in his travelling carriage, together with his own silver travelling *nécessaire*, now dispersed among various European Collections, including that at Malmaison.

[9] *Archives Nationales* 0^3 1430. Cf. also R. Schneider: *L'Art de Canova e la France impériale, in Revue des Etudes Napoléoniennes*, 1912, I. pp. 36-57; Ferdinand Boyer: *Histoire du Napoléon colossal de Canova*, ibid., May-June 1940, pp. 189-199, and *Antour de Napoléon et de Canova*, in *Revue des Etudes Italiennes*, 1937, pp. 211 and 222. In the Courtyard of the Brera Gallery in Milan is shown a large bronze replica of this statue, ordered from Canova in 1810 by Eugène de Beauharnais, the Viceroy of Italy, and executed for 9,000 écus by the Roman founder Righetti. Another replica in bronze (42 cms. high) dated 1810 and signed by F. Righetti, was placed in the Louvre Museum in 1846.



7. 'Couvert' by Biennais and knife by Grangeret, in silver, with the arms of Napoleon and of Louis XVIII. Taken from the Imperial carriage at Waterloo. Bought by the 2nd Duke of Wellington in 1859 from the family of General von Luck. Stratfield Saye.



8. Canova's statue of Napoleon in white Carrara marble. Executed for the Emperor and placed in the Louvre. Sold by the French government in 1816 to the Prince Regent, later George IV, and offered by the latter to the 1st Duke of Wellington. Apsley House.

9. A pair of console tables in antique mosaic and alabaster, carved wood and gilded, dating from the First Empire. From the collections of Cardinal Fesch, Napoleon's uncle. Bought by the Iron Duke at the first sale (in 1816) for 4,805 francs. Stratfield Saye.

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furniture and objects of art of fine quality. Most of them are of eighteenth-century French craftsmanship and all are still preserved at Stratfield Saye. Besides these purchases the Duke also bought antiques of various kinds, without however neglecting any chance of enriching his Napoleonic collections. The Field-Marshal was, however, in Britain at the time of the sale in Paris of the important collections of Cardinal Fesch, Napoleon's maternal uncle, the Archbishop of Lyons. In fact this sale, anonymous because of recent political events, began on the 17th June, 1816 and lasted until mid-July. There were pictures, antique sculpture and furniture 'all from the furnishings and decoration of the house of M.XXX (Fesch) in Rue de la Chausée d'Antin, at the corner of Rue S. Lazare, No. 70', and constituting a catalogue of 460 pieces.[10] A certain Sieur Vaslin, the Duke's private agent, bought on his account forty pieces, for a total sum of 79,347 francs. Among these purchases were 17 tables of granite or porphyry,[11] 9 tall columns of various marbles, of which one was of oriental rose-coloured alabaster 8 feet high, 7 antique marble busts and one antique bronze eagle. These 40 pieces, which are all now exhibited at Stratfield Saye (with the exception of a bust of Cicero at Apsley House) bear witness to Cardinal Fesch's sophisticated taste as a collector, and to his connoisseurship. Further proof is afforded by the abundance of artistic possessions of this personage, an abundance which necessitated nine large public sales, in Paris, Rome and London, between 1816 and 1845.

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We now come to the most spectacular object of the Wellington Napoleonic Collection: the 'Egyptian Service' comprising 102 pieces of hard porcelain, richly decorated, and an important centrepiece consisting of 13 pieces of unglazed porcelain (*biscuit*), all manufactured at Sèvres.

Service	*Centrepiece*
66 plates with views	Temple of Philae (in centre)
12 plates *à monter*	Temples of Tentyris and Edfou (at sides)
12 compote dishes	2 piers
2 sugar bowls with Egyptian figures	4 colonnades linking temples with piers
2 ice pails, Egyptian style	4 obelisks placed between central Temple and Temples of Edfou and Tentyris
4 figures with basins	1 large steel tray, painted for the centrepiece
2 baskets with palms	
2 confiture dishes with ball and claw feet.	

Upon a magnificent clear blue ground shine hieroglyphic decorations in gold, skilfully varied on each piece. The borders of the plates, designed by Théodore Brongniart,[12] are all different, as are the subjects painted in *grisaille* on the centres by Swebach, one of the finest artists of the Sèvres factory (Nos. 10 & 11). The decoration and the iconography were all taken from the sketches

[10] An annotated copy of this catalogue is to be found in the Library of the British Museum, No. 562e. 34 (11). The sale took place in the Hôtel Fesch. For further information see Serge Grandjean: *Les avatars des collections du Cardinal Fesch*, in *Revue de l'Institut Napoléon*, January 1955, pp. 22-27.

[11] The fine pair of console tables, now to be seen in the hall of Stratfield Saye, and here reproduced (No. 9), were No. 423 of the catalogue of the sale in 1816, described: 'Deux tables en mosaïque antique, avec encadrement d'albâtre fleuri, et monture pareille aux précédentes; elles posent sur deux pilastres et sur deux chimères ailées à pieds de lion, portant une frise en arabesque (. . . .) en bois doré. Longueur 5p. 6p., largeur 2p. 9p.' Sold for 4,805 francs to the 1st Duke of Wellington.

[12] Théodore Brongniart (1739-1813), architect of the Paris Bourse, father of the Administrator of the Imperial Manufactory of Sèvres.

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10. Plate from the 'Egyptian Service' offered by Napoleon to Josephine after their divorce. This was refused by the Empress and was later given to the 1st Duke of Wellington by Louis XVIII. Subjects taken from the album published by Denon after Bonaparte's campaign in Egypt. Hard Sèvres porcelain, 1811-1812. Stratfield Saye.

11. Another plate from same service as No. 10.

12. Ice pail from the 'Egyptian Service', also inspired by the album published by Denon after Bonaparte's Egyptian campaign. Hard Sèvres porcelain, 1811-1812. Stratfield Saye.

13. Sugar bowl from the 'Egyptian Service', in hard Sèvres porcelain, 1811-1812. Stratfield Saye.

14. Table centrepiece from the 'Egyptian Service', in biscuit, reproducing temples illustrated in Denon's album, published after Napoleon's Egyptian campaign. Sèvres, 1811-1812. Stratfield Saye.

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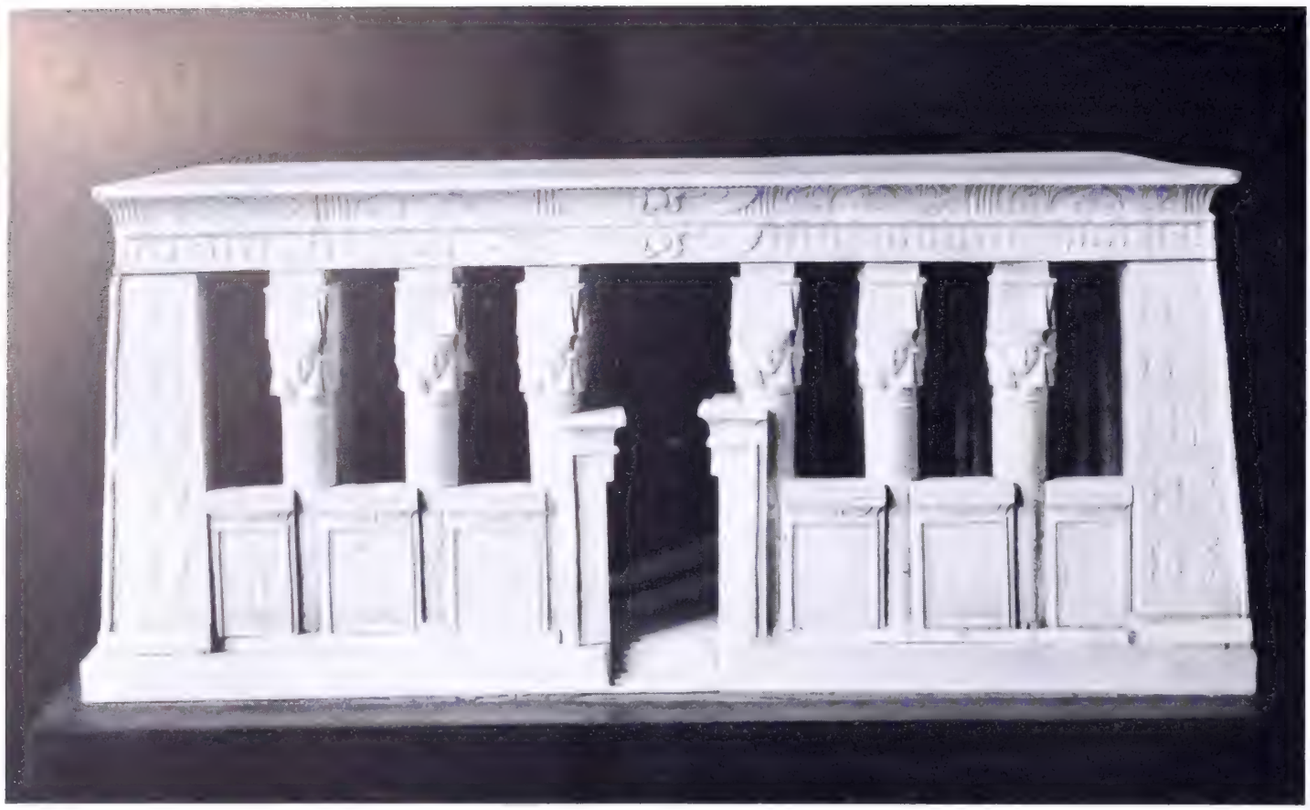

15. Central ornament of centrepiece from the 'Egyptian Service.' Sèvres biscuit, 1811-1812. Stratfield Saye.

made on the spot by Denon[13] during Bonaparte's Egyptian campaign, published in his famous album *Voyage dans la Basse et Haute Egypte* (2 vols, in folio ed. Didot (senior) Paris, 1802). As for the extraordinary centrepiece in *biscuit* with its great length (four metres) and its archeological character, we consider that the Temples reproduced on a small scale were designed by the architect Jean-Baptiste Le Peyre who, like Denon, was one of the galaxy of scholars and scientists who was with Napoleon on the banks of the Nile.[14]

For its monumental proportions and for the unrivalled perfection of its ornamentation, the Egyptian Service affords a striking proof of the activity and renown of Sèvres, the old manufactory on the banks of the Seine, revived by the order of Napoleon at the same time that he revived the Gobelin factory. A picturesque incident deserves to be recorded here. As soon as it was completed in 1812 this service was generously offered by Napoleon to his divorced wife, Josephine, as a consolation present. It was, in fact, sent to Malmaison, where 12 men carried it to the Château upon six litters. The Empress rejected this present with dignity, and the service and centrepiece were returned to hibernate in the Sèvres workshops. Later, Louis XVIII took them out once more to offer them, somewhat disingenuously, to the Iron Duke, on the 20th March, 1818, with an accompanying letter written in his own hand. He wished in this way to prove to the Marshal that the 'hard paste' of Sèvres could very well bear comparison with the 'soft paste' preferred by Wellington.[15] One cannot help but think that the King, with this interested gesture, showed a certain indecent haste in burying so recent a page of history.

Thus, in all its perfection the Egyptian Service, so full of historical interest, was added to all those Napoleonic relics collected by the Duke of Wellington and his son, and to those innumerable presents conferred on the Iron Duke by the sovereigns of the Coalition countries of Europe.[16]

I wish to express my deep gratitude to His Grace the Duke of Wellington for having on several occasions so kindly facilitated my researches.—S.G.

[13] Dominique Vivant, Baron Denon (1747-1825) Gentlemen in Ordinary of the Bedchamber and Embassy Secretary, later archeologist, engraver and collector, followed Bonaparte to Egypt and later on was appointed General Director of the Musée Napoléon

[14] J.-B. Le Père or Le Peyre (1761-1844) architect of the Palais de Saint-Cloud under the Empire, and of Fontainebleau under the Restoration.

[15] Apart from a few details, the *ensemble* of this rich porcelain service is a faithful replica of an earlier 'Egyptian Service', also made at Sèvres by the same artists and inspired by the same iconographical models. This first service was a diplomatic present conferred on the Czar Alexander I. by Napoleon in 1808. It is still preserved in Russia, in the Ceramics Museum of Kuskowo near Moscow. A part of the second 'Egyptian Service' was shown in the exhibition of *Les Grands Services de Sèvres*, at the Sèvres Museum in 1951 (Catalogue No. 22, Pl. IV). Archives of the Manufactory of Sèvres, Vbb^5 f^0 15; Pierre Verlet and Serge Grandjean: *Porcelaines de Sèvres*, Paris, 1954, pp. 226-227, Pls. 110-111; Serge Grandjean: *L'influence égyptienne a Sèvres*, in *Genootschap voor Napoleontische Stüdien*, The Hague, September 1955, pp. 99-105.

[16] The author regrets it is impossible to include within the scope of this present article the Napoleonic pictures, such as the interesting portrait of the Emperor of the French standing, by Robert Lefèvre (1812).

British Embroidery at Birmingham

BY GEORGE WINGFIELD DIGBY
(*Keeper, Department of Textiles, The Victoria and Albert Museum*)

THE exhibition held during February and March at the Birmingham Art Gallery was the largest and most important of its kind for many years. It covered a wide period, from the Middle Ages to the nineteenth century, and selected for the most part pieces of the highest quality, including many genuinely rare things. Wider still was the range of articles represented; for the uses to which embroidery was put during those centuries in the British Isles were remarkably varied, a point which must always impress itself on a mid-twentieth-century public.

The mediaeval pieces—the copes and chasubles from Oscott College, the copes and dalmatics from St. John's College, Oxford (No. 1), the Brewers' Company's pall—made as usual the most sumptuous impression. *Opus Anglicanum* of the great period before the Black Death was well represented by the incomplete, but superlative Jesse Cope from the Victoria and Albert Museum, and by a selection of orphreys and a burse, among which Capt. R. G. Berkeley's loans were of special interest. The reigns of Elizabeth I and James I—the classic period of post-mediaeval English embroidery—drew for the core of their material on the Hardwick, Middleton and Carew Pole Collections. A book-binding from the Bodleian was shown which Queen Elizabeth herself may have worked as a girl, but the embroidery of her reign was dominated at Birmingham (as indeed is inevitable) by her rival Mary Queen of Scots, and by the indomitable Bess of Hardwick. The display of covers for cushions and tables and of slips for mounting as curtains or hangings from Hardwick and Oxborough, bearing the initials of these two ladies, was a remarkable feature of the exhibition. James I's hawking bag and glove lent from the Burrell Collection is, in contrast, a splendid piece of professional work. The middle and second half of the seventeenth century, with its stumpwork, beadwork, embroidered caskets, pictures and baskets, was wisely confined to a few first-rate pieces; for the charm of these drawing-room and schoolroom fantasies depends on an aroma of age and rarity. In the eighteenth century, wool and patriotism were almost synonymous terms, and if the tent and cross-stitch hangings, carpets and upholstery for chairs, settees and screens reflect this attitude, it is certainly one which is still appreciated in Britain today. This was a most satisfying part of the exhibition, and it led on to the 'tour-de-force' portraits in wool by Mary Knowles and her emulators, and to the nineteenth century.

Some new discoveries, as well as problems and questions of attribution are inevitably brought to the fore by a well-organised exhibition of this sort, and a few of these will be referred to later in this article. But before that I want to deal with embroidery for costume and the distinction between professional and domestic embroidery.

The adornment of costume was one of the chief concerns of embroidery under Elizabeth I and James I, but though it made such a show at the time, it is difficult to appreciate what has survived, except as isolated fragments of needlework: the sense of finery is lost. This defect was very satisfactorily remedied at Birmingham by exhibiting a magnificent group of costume portraits of men and women and also children of fashion. These portraits help to show not only the ostentation and splendour of the dress, but the great variety of the needlework, including the needlework laces. But not all the patterned materials were embroidered; some were woven and some were striped and chevroned with braids. It is an exercise to recognise the different kinds of materials and to distinguish the work of the professional embroiderer from the domestic pieces made in the household. For instance, in a charming portrait of a lady combing her hair (No. 2: supposed to be Elizabeth, Countess of Southampton) she wears a colourful embroidered jacket of a type which has

1. Dalmatic, embroidered on damask and velvet: early sixteenth century St. John's College, Oxford.

survived (except for the unusual cut over the hips). Yet the skirt or petticoat, with large floral sprigs set in alternate reversed and staggered rows, is probably a brocaded tissue, protected by an apron of silk muslin or gauze. The flowered doublet with silver ground, worn by James I in the Cambridge University portrait (Cat. 220[1]) is certainly a brocade, whilst his bejewelled and gold-embroidered breeches must be the work of the tailor-embroiderers of the Great Wardrobe.

To return to No. 2, the fur-lined velvet gown on the lady's left is shown lying on three gold-embroidered cushions (the little dog lies on a fourth) and her ruff is pinned on the curtain above. On the table to her right her jewellery and a very large and well-stocked pincushion are set out on a velvet and gold-fringed coverlet; there is rush-plaited matting under foot and she wears embroidered slippers. Frances, Countess of Essex at her toilet (No. 3) is of particular interest. She stands at a table on which is a white linen coverlet worked with wide bands of cut and drawn-thread work, the needlework fillings showing their usual well-ordered variety. A brush lies against a mirror which is propped against a cushion; both the waist-handle of the brush and the

[1] These numbers refer to the Birmingham Exhibition Catalogue.

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2. Portrait. Elizabeth, Countess of Southampton, combing her hair. The Duke of Buccleuch.

3. Portrait. A lady at her toilet. The Duke of Portland.

4. Hawking set: embroidered bag, glove, hood and lure. The Burrell Collection, Glasgow.

5. A panel from a hanging, signed 'MR' (Mary, Queen of Scots) and inscribed 'An Eape'. C. 1570. Victoria and Albert Museum.

6. Saddle and trappings, embroidered in gold thread on red velvet. C. 1685. The Hon. Clive Pearson, Parham Park.

7. Tabard, worn by the Garter King of Arms, 1685. Sir William Dugdale.

8. Mirror, with raised work embroidery and folding shutters. Third quarter of the seventeenth century. Lady Richmond.

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cushion are embroidered in slightly raised metal thread on velvet. The reticella lace trimmings on her dress, slightly starched but not stiff, set off the highly-coloured silk and gold embroidery. This is not a jacket which she wears, but a full-length dress or gown, for the lawn apron covers, yet does not altogether hide, the embroidered pattern beneath. A gown or smock of this sort, embellished with still more garish embroidery, is worn by the lady (supposedly Arabella Stuart) in the well-known full-length portrait at Hampton Court, lent to the exhibition (Cat. 222) by Her Majesty The Queen. This seems to be a masquerading costume, as is most probably that shown in No. 2, and possibly also No. 3. Only one such embroidered gown seems to have survived, but jackets or bodices in this style are not quite so rare, and in the case of Margaret Layton both her jacket and her portrait showing her wearing it, are in the possession of Lord Rothermere (Cat. No. 231). She also wears a coif on her head, such as have survived in a number of old family collections although the wide lace trimming gives it an unfamiliar appearance, just as it does the 'night-cap' in the portrait of Lord Howard of Effingham (Cat. 223). There is no muff, so far as I know, to compare with that shown in the portrait of Elizabeth Palmer, lent from Parham Park (Cat. 219).

But which amongst all this embroidery is professional work and which domestic? It is obvious that of the embroidery which has survived, by far the greater part is of domestic origin, and it is at first surprising that so little can now be found of the embroidery rich with gold and silver thread and sewn with pearls and gems which one sees in the portraits. This cannot be entirely explained by the fact that such pieces, in view of their richness, were stripped of their embellishments and re-made or discarded when past their prime. One must also surmise that embroidery made in the family was more highly prized for sentimental reasons than pieces which had been bought. In large households, the lady of the house would have supervised the working of embroidery by her domestic staff, and in many cases she herself would have been a keen and skilled embroideress, taking an active part in planning the designs with her draughtsman, and in procuring the best threads, silks and materials, and seeing that her own initials, heraldic bearings and favourite devices were suitably included. Typical examples of this domestic work for the Elizabethan and Jacobean periods were the jackets and gowns (Nos. 2 & 3) the coifs (sometimes with their triangular attachments), caps and hoods, and the cushions and coverlets which were much used with the hard and unpadded oak furniture of the day. In contrast with the pieces of this description from the Middleton, Carew Pole and Hardwick collections, the cushions and coverlet shown in Nos. 2 and 3 are likely to have been bought. The professional style of embroidery at its best is represented in the binding of the Bible presented to Queen Elizabeth by the printer in 1584, magnificently worked with Tudor roses in 'Venice Gold' on crimson velvet (Cat. 28); the Master's crown belonging to the Broderer's Company itself (Cat. 38; *c.* 1560); and the hawking bag and glove of James I from the Burrell Collection (pl. 4), whose design couched in metal threads and coloured silks, matches with the brilliant enamels of the mounts. All these rely on a rich ground of velvet or satin and on much use of metal (silver and silver-gilt) strips and thread, worked mainly in the couching technique with some use of flat stitches. The couching of metal thread in this way, usually with padding, is difficult and arduous work. In the Broderer's crown there is raised work and the shading of gold thread with silks in the 'or nué' technique. One recognises here the tradition taken over from the late Renaissance ecclesiastical embroidery and seen in the best seventeenth-century raised work, which ran riot in the later stumpwork. The designing of these pieces is excellent, the execution precise and irreproachable. Much of what the professional embroiderer was called upon to supply was far more repetitive than this, and, on account of the technique, tedious to work. But the lady embroideress, with her team of domestic helpers of varying ranks, was out for pleasure as well as excellence: the fantasy, the play of wit with emblematic device and symbol, the borrowing of novel Persian and 'Indian' motives,

[illegible]lling abandonment of proportion, all this stimulated and [illegible] her imagination. The rich and decorous, but rather [illegible]al work of which much was needed could be bought. Tent and cross-stitch embroidery on canvas is easy to design and work, and this was the delight of such keen embroideresses as Mary Queen of Scots and Bess of Hardwick (No. 5). By cutting out panels of canvas work and applying them to rich velvet grounds with appliqué cords, braids and panels of satin and brocatelle, a variety of lively effects could be obtained. None the less, just as the best professional work can be of the greatest freshness and beauty, so too it would be a mistake to decry even the ordinary level of domestic work of that period. Nor can it rightly be called amateurish. It is the attitude of the worker which was different and at its best it was extremely accomplished.

The general tendency of professional embroidery to become heavier and more formal in the seventeenth century, due largely to greater padding, is well demonstrated in the bindings of the Bible and Prayer Book with the Royal Arms and initials of Charles I belonging to Capt. R. G. Berkeley (Cat. 82, 83) and shown in the same case with Queen Elizabeth's Bible. The saddle from Parham Park (No. 6) illustrates what was expected from the professional at the time of the Restoration. The style is so international in flavour that it is difficult to say for certain whether this is English work. Heraldry had become more than ever the chief professional activity. The Tabard (No. 7) worn by Sir William Dugdale as Garter King of Arms at James II's coronation is an excellent example of this imposing but uninspired work, as is the Chancellor's bag for the Great Seal used by Sir Orlando Bridgeman in 1667-72. His portrait (including the bag) was shown beside it. In both cases, the stiffening and coarsening of this heraldic work in the eighteenth century can be verified from later examples. A notable change of emphasis had meanwhile occurred in domestic embroidery: caskets, cushions, pictures, samplers and beadwork had become the exercises given to young girls in their training in embroidery (No. 8). Compared with the practical work of the earlier period this tends to have a schoolroom or parlour flavour, though cushions, curtains and coverlets undoubtedly continued to occupy skilled hands in many households.

Domestic embroidery in the eighteenth century busied itself with canvas needlework for fire-screens, folding screens, upholstery and occasionally wall panels and hangings, sometimes combined with floor carpets as in the energetic productions of the Holte family from Aston Hall. The professional was looked to for the brilliant silk waistcoats and embroidered coats worn by the wealthy gentry, whilst the ladies relied more and more on flowered and brocaded woven materials. The expert lady embroideress vied with the professional in producing sumptuous bed coverlets, with sets of pillows and cushions to match, embroidered with silk and metal threads on silk or satin. The two rival coverlets of the Thurston sisters, both dated 1694 (Cat. 124) may be classed as domestic; the Marquess of Bath's coverlet (No. 9) is surely professional. Such coverlets are the chief glory of Georgian embroidery.

Indeed, in certain cases in all periods it is difficult to distinguish with certainty between professional and domestic work. The

9. Bed coverlet richly embroidered in silks and gold and silver thread. Early eighteenth century. Marquess of Bath.

10. Bag for seal to a Charter of 1319. The Guildhall, Corporation of the City of London.

11

11. Picture worked in wools by Mrs. Butts after a design by William Blake. Sir Geoffrey Keynes.

12

12. One of a set of walnut and parcel-gilt chairs upholstered in tent stitch. C. 1725. Lord Leigh, Stoneleigh Abbey.

pair of very fine tent-stitch cushions from Hardwick representing the *Sacrifice of Isaac* and *Judgment of Paris* are probably professional, but less certainly so than other cushions at Hardwick. Some of the finest small cushions in the Mallett Collection at the Ashmolean, such as that with silver ground (Cat. 75) seem professional, as does the wonderfully preserved Middleton Collection cushion (Cat. 65) which J. L. Nevinson ascribed thus in his article on the collection in a previous number of *The Connoisseur* (Vol. CIII, p. 18).

Turning now to problems and attributions, as a new discovery the Seal Bag (No. 10) attached to a charter of 1319 and hitherto unknown is of the greatest importance. In fresh condition and of beautiful quality, it is worked not only in the usual underside couching and split stitch, but also in cross-stitch (the shield-shaped ground on which St. Paul stands). Hitherto the Calthorpe Purse and the Gifford Table Carpet (Cat. 21) had been regarded as the earliest English examples using this stitch. Here it is definitely found in the fourteenth century.

The Fetternear Banner from Edinburgh, which came to light recently (Cat. 18), is dated by the arms on it to about 1520. Worked chiefly in double-running and satin stitches on linen, it is a type of embroidery without parallel in Great Britain, if as seems certain a Scottish origin for it can be established.

The following opinions may be hazarded on questions of attribution. The cope with the splendid blue velvet from St. John's College, Oxford, illustrated in the catalogue, seen in a group of English late mediaeval embroideries, declares the Flemish origin of its orphreys. The Burrell Collection valance (Cat. 46) with the Virtues inscribed in French must surely be of this nationality as its style corroborates, though this reflects a period twenty or thirty years earlier than the late sixteenth century, which may well be its actual date. The portrait of a lady (not Elizabeth of Bohemia) (Cat. 226) wears a dress of striped and flowered silk which it is well-nigh impossible to identify with any known fabric before the latter half of the eighteenth century, which sets a curious problem. The coverlet embroidered in floss silks with floral medallion pattern on a brown baize ground (Cat. 109) is most unlikely to be English; its counterpart may be seen in Dutch and Swiss museums where this formal treatment of floral forms is characteristic, as is the use of baize for silk embroidery, which is most unusual for England. The needlework on the settee (Cat. 179) with the trellis pattern of morning glory on a white ground shows stylistic characteristics which make it very hard indeed to accept as of eighteenth-century date.

Finally, of great interest as possibly associated with the hand of William Blake and supposedly worked by his friend Mrs. Butts, is the picture in wools in long and short or split stitches of two hares (No. 11). It came from the Butts sale and Sir Geoffrey Keynes, to whom it belongs, believes it to be after an original design by Blake. It is a brilliant and haunting picture, with a strangely living quality; the bright green grass standing out vividly against a black sky streaked with pink and red.

Intimacy and the Old Masters

Some Pictures in the Leonard Koetser Exhibition

'THESE I have loved . . .' Those of us who were initiated into poetry with the Georgians will recall Rupert Brooke's paean of praise of the familiar domestic things around him; and any exhibition such as that now showing in the Leonard Koetser Gallery in Duke Street, St. James's, London, S.W.1, is given its own poetry in that same mood. It is predominantly Netherlandish art, that home-loving painting of a happy and prosperous people enjoying for a period the security of an established order, and rejoicing in their possessions and their environment—their countryside, their fine houses, their gay clothes, their furniture, the food they ate, the wine they drank, and the noble plate and glass which contained it. And always flowers; for it was the age which saw the birth of horticulture as we know it today.

It is true that the most striking work in the exhibition stands outside this category—that is to say, a great view of shipping in the Venetian lagoon looking across to distant S. Giorgio Maggiore across the Bacino di S. Marco. So, perhaps, does the beautiful *Madonna* by Sassoferrato. Yet even these have intimate feeling as well as Italian idealism; for the Madonna with her downcast eyes and a halo suggested only by the lightening of the dark background around her bowed head is breathingly human; and the figures in the Venetian masterpiece invoke a world as friendly and busy as that of the Dutch and Flemish villages for all its environment of basilicas and palaces. This particular work has set an interesting problem of art scholarship. Canaletto, or Marieschi? or both? A companion picture in a private collection in England is definitely given to Canaletto, but the attribution may have been made before we realised, as we increasingly do, that Michele Marieschi was a comparable master. Professor Antonio Morassi gives it to Marieschi. Professor W. G. Constable says that it 'seems to be the result of collaboration between Canaletto and somebody else. The foreground details seem to me very likely to be by Canaletto himself . . . So far as I know, this picture is the only version of this view, which gives it a special interest.' And Mr. Francis Watson claims it as 'a joint work by Canaletto and Marieschi'. The treatment of the water and of the shipping takes us back to Canaletto himself. In this same Venetian world we are on certain ground with the pair of delightful *Cappriccios* by Guardi, firm, yet impressionistic in that manner of his which we have grown to value.

At the beginning of the Dutch-Flemish works stands an exciting little tryptych by Engelbrecht, that early sixteenth-century master who is credited with taking the technique of oil painting into the Dutch provinces. It is a link between the Gothic and humanism, its elaborate double throne and intensely human characters marking the transition. It bears on the back the label of the Rolles heraldry, having come from the Rolles Collection.

We still look backward with the little *Tobias and the Angel* which Cornelis van Poelenburgh did in a free imitation of a picture by Elsheimer. Its unaffected naturalism, even a certain quaintness and gaucherie, give it charm. The solid angel who guides the youth so carefully across the stepping stones of a wide river, the boy himself with a great fish tucked under his arm, the dog that follows, all is solid Dutch however idealised the little landscape is.

From this it is a step to the fine selection of seventeenth-century genre and landscape. What a picture of pleasant living it all is! Even when, as in Jacob Grimmer's *Winter Landscape*, there is a house on fire in the centre of the village and a great to-do of fetching buckets of water and ladders to extinguish the blazing chimney and roof. On the frozen lake which makes a moat for the little schloss the skaters enjoy themselves or tumble; over the low bridge or along the village street the good folk go on with their affairs or stand to watch the spectacle of the fire. It reminds us how great a part this early artist played in creating the style, for we may remember that his date is slightly earlier than that of old Pieter Bruegel.

This theme of village life is taken up again and again. By Coninxloo in a romantic village with long vistas between the high buildings; by Jan van Goyen in a pair of his early roundels of *Winter and Summer*; not least by Jan Griffier, that creator of Rhineland landscapes, whose passion for the picturesque crowded his panels with mountains and rivers, villages, castles, boats, and busy people. Highly successful in his own day, especially in England, Jan Griffier is rising in popularity today, and the several works in Mr. Koetser's exhibition will add to this enthusiasm.

Mention must be made of one excellent portrait, *Gentleman in Armour*, by Daniel Mytens, that other Dutchman who found favour in England under the Stuarts, and of one very beautiful work of pure genre, *A Girl Writing*, by Netcher, in which a finely dressed young lady sits on a chair of splendid red leather at a table with a resplendent covering. Such a picture was also probably originally a portrait, and that not only of the fashionable sitter but equally of the equipment of the apartment. 'These we have loved': the theme repeats itself.

It echoes, of course, in the great Still Life works: a superb Pieter Claes with all the concomitants of silver vessels and plates, crystal glass, the open oyster shell, the half-peeled lemon which were the stage properties almost of these Dutch pictures; another one by Heda adds to all this a partly eaten pie—one suspects for the sheer virtuosity of painting so challenging a subject.

Finally the flower-pieces in which the exhibition is singularly rich. Bosschaert and Jan Brueghel, Daniel Seghers, stand at the beginning, the Bosschaert panel of particular beauty. Then, as in his last exhibition, Mr. Koetser has stepped out of his period Old Masters to include (see opposite) a fascinating Fantin-Latour, *Narcissus*. Marked by that curiously veiled quality peculiar to Fantin-Latour, beautifully drawn and evidencing that subtlety of colour in the off-white loveliness of the flowers set simply against a dark background, the picture created something of a thrill when it recently came up for sale. Not the least part of that thrill was the mystery of the signature of Mme. Fantin on the work entirely worthy of the master. Whatever lies behind this artistic-domestic story, this splendid little flower-piece makes an exquisite finial to this exhibition of fine pictures gathered on the Koetser Gallery walls.

MADAME FANTIN-LATOUR. *NARCISSUS*. CANVAS, 11 × 12½ INCHES, SIGNED. FROM THE COLLECTION OF H. E. TEN CATE. LITERATURE: DR. D. HANNEMA, *CATALOGUE OF THE TEN CATE COLLECTION*, ROTTERDAM (1955), VOL. 1, PAGE 47 (No. 55).

In the current Exhibition at the Leonard Koetser Gallery, 13 Duke Street, St James, London, S.W.1

'Three Centuries of Swedish Pottery'

at the Victoria and Albert Museum

This article deals briefly with the old Swedish Faience factory of Rörstrand, representative wares of which are now being shown at the Victoria and Albert Museum in a special exhibition.—Editor.

COLLECTIONS of Swedish pottery are rare in England, only that at the Victoria and Albert Museum being able to claim any approximation to a representative character. Outside London there are only one or two isolated pieces in museums scattered over the country, such as the Cecil Higgins Museum at Bedford, or the Bowes Museum at Barnard Castle. English students of pottery and porcelain, therefore, should welcome all the more warmly the very representative collection now on exhibition at the Victoria and Albert Museum, where it will remain on view until the end of May. The King of Sweden has lent some outstanding pieces from his Palaces, whilst the main part of the exhibition is drawn from the unrivalled collection of the National Museum in Stockholm: apart from these two sources, loans have been mainly drawn from the Nordiska Museet, Stockholm, the Röhsska Konstslöjdmuseum, Gothenburg, and the collections of the Rörstrand factory at Lidköping, Sweden.

This exhibition is confined to the wares of the Rörstrand and Marieberg factories, the latter having been bought by Rörstrand in 1782 and run in conjunction with it until 1788.

No pottery other than lead-glazed peasant wares had been made in Sweden before 1725. In an effort to rehabilitate an economy ruined by Charles XII's wars, the Government of the day had adopted a fixed policy of encouraging native arts and manufactures, and in 1725, encouraged by these favourable conditions, a man named Johan Wolff approached the Swedish Ambassador in Copenhagen with the proposal that he should travel to Sweden and set up a 'porcelain factory'. In the loose parlance of the age this term could apply to a faience factory, and Wolff was in fact well qualified to run such an establishment, having founded and run for a number of years the Store Kongensgade factory in Copenhagen. By the end of 1725 he had arrived in Stockholm, and was making tests of Swedish clays. On the 13th June, 1726, a company was formed to exploit Wolff's successes, and by that date a factory was in course of construction on an estate at Stora Rörstrand, now within the city of Stockholm, but at that time outside the city boundaries.

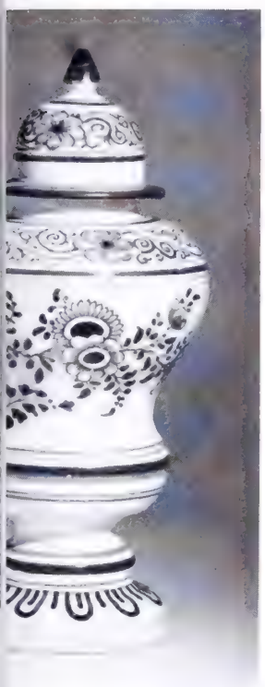
Wolff was dismissed from Rörstrand in 1728 or early 1729, and his place was taken by a succession of other managers of German or Danish origin. In 1740, however, the first Swedish manager, a man named Anders Fahlström, assumed control, and it is perhaps no coincidence that from about this time onwards the Rörstrand faience takes on a distinctively Swedish character.

The earliest Rörstrand wares were decorated exclusively in high-temperature blue (Nos. 1 & 2), and reveal a conservative style compounded of many elements used at Delft, in the German faience factories, and at Rouen (No. 1). In the period of Fahlström's managership the blue was supplemented by manganese-purple, yellow and green, all these being high-temperature colours (capable of withstanding the great heat of the glaze-firing, and therefore being painted on the unfired glaze, a great technical economy). During the 1750's these colours were combined in a palette of great delicacy and used for a style of painting which excels in neatness and finish (No. 3). Faience of this class is unrivalled at any other factory, and must be considered one of the glories of Rörstrand. Another speciality of the factory, and one which should be of especial interest to any student of English delftware, is the use of the 'bianco sopra bianco' technique, where a white glaze-mixture is painted on a glaze which is itself of a blue tone. There is a strong likelihood that the English delftware potters derived this technique from Rörstrand, and, although it cannot be said to have been a completely new invention there, it was used with a skill and charm which render the Rörstrand wares so decorated of an interest second to none (Nos. 4 & 5).

In 1758 the use of enamel colours was introduced at Rörstrand, and the palette of colours evolved there is of great distinction and beauty (Nos. 6, 7 & 9). Unfortunately for it, the factory was never able to produce a really satisfactory rose-purple, then the most coveted colour in the enamel-painter's repertory, and this deficiency ensured that in that field at least Rörstrand had to bow to the second of the factories with which the Exhibition is concerned.

This was the Marieberg factory, founded in 1758 by J. L. E. Ehrenreich, a versatile genius who had come to Sweden as Court Dentist to King Frederick I. It was indeed possibly his experience in making false teeth that qualified him to set up as a manufacturer of porcelain. He appears in fact to have made porcelain successfully in May, 1759. In the same month, however, Ehrenreich's first factory burnt to the ground, and although he proceeded to make good the loss, Marieberg never again made porcelain during his directorship. Attention was now concentrated on faience, and in this the factory was outstandingly successful. The glaze was whiter and smoother than Rörstrand's, and was often left to speak for itself on pieces which relied on glaze and modelling alone for their effect (No. 8), some of the most eminent modellers in the country being commissioned to supply the factory. Apart from this, Marieberg was conspicuously successful in evolving a palette of enamel-colours which included not only the coveted rose-purple, but also a brilliant green. These enamel-colours were brought to even greater perfection under Ehrenreich's successor (1766-69), a Frenchman named Berthevin who had previously worked at the Mennecy factory. It was no doubt his experience there which enabled him to produce at Marieberg a type of soft-paste porcelain which is reminiscent of that made at Mennecy, both in material and in the purple-dominated palette of enamels. Table-wares of limited range and small dimensions were made, as well as a number of rather stiffly modelled, doll-like figures (No. 11). The chief glory of Marieberg under Berthevin's management, however, was undoubtedly the faience, which could on occasion rival in colour and painting even that of the famous Strasburg factory. The production of faience continued at Marieberg under Berthevin's successor, Henrik Sten, and for a time (1777-78) even hard-paste porcelain was made there, thanks to the employment of Jacob Dortu (who was later to manage the Nyon porcelain factory, in Switzerland).

At this period, however, both Rörstrand and Marieberg, in common with every other faience factory in Europe, were feeling the effects of competition from English cream-coloured



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1. Vase and cover, painted in high-temperature blue. Rörstrand, about 1740. Ht. 11¾ in. Nationalmuseum, Stockholm.

2. Bowl painted with a figure from the Italian Comedy, in high-temperature blue. Mark, 'Stockholm JD' (probably for the painter Johan Dahl). Rörstrand, about 1740. Diam. 11 in. His Majesty the King of Sweden.

3. Vase and cover, painted with a design by J. E. Rehn in high-temperature blue and *bianco sopra bianco*. Rörstrand, about 1750-60. Ht. 15¾ in. Nationalmuseum, Stockholm.

4. Tureen and cover, painted in high-temperature polychrome. Mark, 'Rörstrand 22. 10 68 T'. Rörstrand, dated 1768. Ht. 9⅞ in. Nationalmuseum, Stockholm.

5. Tureen and cover, painted with designs by J. E. Rehn in high-temperature blue and *bianco sopra bianco*. Mark, 'Stockholm 1758 IJ'. Rörstrand, dated 1758. Ht. 8¾ in. Rörstrand Museum.

6. Top of a table-tray, painted in enamel colours and inscribed: 'RÖRSTRAND 12.December 1758'. L. 33⅞ in. His Majesty the King of Sweden.

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ware of the type perfected by Wedgwood and his rivals ardshire (No. 12). Both Swedish factories experimented duction, and both claimed to have perfected their its before the other (1771-72). A similar question of precedence bedevilled the two rival factories in the matter of another technical innovation which must have been of English inspiration. This was the introduction of decoration on faience by means of transfer-printing, probably in 1767 (No. 10).

After the purchase of Marieberg by Rörstrand in 1782, the two factories continued side by side to manufacture cream-coloured earthenware, and faience on an ever-diminishing scale, until in 1788 Marieberg was finally closed down. In 1797 Rörstrand was sold to B. R. Geijer, who continued the manufacture of cream-coloured earthenware with considerable success, much of his pottery being fully comparable in quality with the contemporary English wares. Under his directorship Rörstrand even ventured into the field of medallions manufactured in black bodies resembling 'black basaltes' and, more rarely, white 'jasperware'.

With the mainly English-inspired pottery of the nineteenth century this article cannot deal, any more than with the splendid pottery of the modern Swedish renaissance in the applied arts. All these types, however, are represented in the Exhibition. —R.J.C.

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7. Table-fountain, painted in enamel colours with a hunting-scene after J. B. Oudry. Mark, 'Rörstrand'. About 1760-70. Ht. 18⅛ in. Nordiska Museet, Stockholm.

8. Covered dish in plain white faience. Mark, three crowns, 'MB' in monogram, and 'E 65 17/6 A.P.'. Marieberg, dated 1765. W. 10¾ in. Nordiska Museet, Stockholm.

9. Punch-bowl in the form of a barrel with handles modelled as vine-branches, the relief decoration picked out in enamel colours. Mark, 'Rörstrand AL M'. About 1760-70. Ht. 12⅛ in. Nordiska Museet, Stockholm.

10. Tureen and cover with decoration printed and painted in sepia. Mark, three crowns, 'MB' in monogram, and 'B 15/4 68'. Marieberg, dated 1768. Ht. 12⅛ in. Nordiska Museet, Stockholm.

11. Group of *Aeneas and Anchises*, porcelain painted in colours and gilt. Mark, 'MB' in monogram, incised. Ht. 6⅛ in. Marieberg, about 1770. Nordiska Museet, Stockholm.

12. Tureen and cover, cream-coloured earthenware with moulded and freely modelled decoration. Mark, 'MB' in monogram, and 'Sten', incised. Marieberg, about 1770-80 Ht. 15½ in. Nationalmuseum, Stockholm.

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Antonio Canova and the Anglo-Romans

PART 1: The first visit to Rome

BY HUGH HONOUR

THE years between 1779 and 1792 are the most interesting in Antonio Canova's whole career. In 1779 he arrived in Rome, a twenty-one year old Venetian prodigy who had recently startled the *cognoscenti* of the Serene Republic with a brilliantly accomplished rococo group of *Daedalus and Icarus* (No. 1). Four years later he had abandoned the rococo for the neo-classical style and obtained the most important commission available to a sculptor in Rome for the past quarter of a century—the Clement XIV monument in SS. Apostoli. By 1792, when his second Papal monument was unveiled, Canova had acquired a European reputation such as no Italian sculptor had enjoyed since the death of Bernini. This astonishing rise to fame within little more than a decade, accompanied as it was by a no less surprising *volte face* from the rococo to the neo-classical style, is the outstanding event in the history of late eighteenth-century Italian art. Strangely enough, it has never been examined in detail, though ample material is available in the form of Canova's as yet unpublished diaries and his voluminous correspondence, both of which are preserved in the Museo Civico, Bassano.[1] On reading through these papers it quickly becomes apparent that Canova's relations with the Anglo-Roman artists and collectors were crucial at this turning point in his career. It is the purpose of the present articles to explore this relationship and to publish some of the valuable material in the Canova archive at Bassano.

Together with a Dutch painter named Fontaine,[2] Canova set out from Venice for Rome on the 9th October, 1779. Their first halt was at Bologna where Canova visited the more important churches and admired the great *seicento* paintings: Algardi's group of the *Martyrdom of St. Paul*, as well as more recent works in sculpture such as the two statues by Bernardino Cametti outside the sanctuary of S. Luca and the statues and reliefs by Angelo Pio in the Corpus Domini. He also called on a Bolognese sculptor, one Giambattista Manfredini who had worked in Moscow.[3] From Bologna they proceeded over the Appenines to Florence and began another round of sight-seeing. Some evidence of his, as yet very conventional, taste is provided by a favourable comment on the gaudy Cappella dei Principi in S. Lorenzo. But he also records a visit to the Florentine studio of an English sculptor whose name he evidently had difficulty in catching and whom he calls 'Francesco Qwort'. Here he saw large plaster copies of the Apollo Belvedere and a Venus, and a great number of vases fashioned out of different types of stone. There were also some partly completed chimney-pieces decorated with porphyry and *verde antico* marble which were destined for Moscow. The sculptor had, Canova learned, carved many large statues, but although he saw some copies made by a young assistant and noticed that another assistant was at work on a statue a little larger than life size, 'Qwort's' own works and even his preparatory models were disappointingly hidden from view. There seems little doubt that this English sculptor was F. Harwood who is known to have executed numerous copies of antique statuary for English collectors and of whom Nollekens had written, a decade earlier, that he was 'at Florence knocking the marbil about like feway & belive he as got more work to do than any One sculptor in England'.[4] Canova says that he was a man of worth but suggests that the feverish knocking about of the marble was largely the task of assistants.

The travellers arrived in Rome on the 4th November. Canova was lodged in the Palazzo Venezia as the guest of the Venetian ambassador, and for the next three months was engaged in a whirl of activity—drawing from the nude in Pompeo Batoni's academy, sketching the finest ancient statues in the Vatican and Capitoline museums, visiting churches and studios, hobnobbing with the pundits in the Caffe Inglese, attending the theatre and, in what spare moments were left, drawing for his own pleasure in the seclusion of his room. Of his taste in Old Masters we need say little save that it was agreeably catholic with a slight preference for Bolognese *seicento* painters. Among contemporary painters he admired A. R. Mengs, who had died a few months before his arrival, Pompeo Batoni and, as we shall see, certain foreigners. As for sculpture, his appreciation was equally wide. The antique, the Renaissance and the Baroque all appear to have attracted him. Of the baroque works he particularly noted it is worth mentioning the very elaborate altar in the church of S. Ignazio, various statues by Algardi, Bernini's fountain in Piazza Navona, two angels in S. Carlo al Corso by Agostino Penna whom he calls the best sculptor in Rome (No. 3), Camillo Rusconi's monument to Pope Gregory XIII in St. Peter's, Tommaso Righi's monument to Pio Balestra in the church of S. Luca[5], and a figure by Michelangelo Slodtz (No. 4) in S. Giovanni dei Fiorentini.[6] Although he mentions few works of which he disapproved he commented unfavourably on a pair of statues in S. Carlo al Corso—'a wretched David and a Judith carved by Monsieur Le Brun employed by the King of Poland and, they say, a worthy portraitist' he wrote in his diary, adding that the statue of Judith 'me piaque pochissimo'.[7]

At the end of January, 1780, Canova went down to Naples for a month. He was, of course, principally interested in the recently discovered classical remains in the museum at Portici, of which he

[1] The travel diary occupies two volumes, MSS Canoviani H.12.6095 and H.13.6096. Extracts from it have been published by A. Munoz in *L'Urbe*, 1954, March-April pp.13-37; 1955, January-February pp.3-13 and March-April pp.1-14; by R. Zeitler: *Klassizismus und Utopia*, Stockholm, 1954, passim; by L. Coletti: *Mostra Canoviana*, Treviso, 1957, pp.23-8; and by E. Bassi in *Critica D'Arte*, 1958, No. 28, pp.316-327 and No. 30, pp.442-449. I am deeply indebted to Dr. Gino Barioli, the director of the Museo Civico at Bassano for help and advice.

[2] As Dr. Coletti has pointed out, this was not the French architect Pierre La Fontaine as has often been supposed.

[3] I have been unable to trace any other record of this artist. Canova says that he carved female figures.

[4] For an account of Harwood see R. Gunnis: *Dictionary of British Sculptors*, London, 1953, p.191

[5] The design of this monument had caused violent dissention in the Accademia di S. Luca in 1772, see H. Focillon: *Giovanni Battista Piranesi*, Paris, 1928, p.103-4.

[6] This was presumably the monument to Gregorio Capponi. Zeitler, *op. cit.* p.86, persuasively suggests that there is a reminiscence of the female figure in Canova's statue of Temperance on the Clement XIV monument.

[7] L. Cicognara in *Storia della Scultura*, Venice 1818, vol. iii, p.233, attributes the David to Pacilli; but according to Antonio Nibby, *Roma nell Anno* 1838, Rome 1839, pt. I, vol. I, p.71, the David was by Lebrun and the Judith by Pacilli.

1. *Daedalus and Icarus.* **By Antonio Canova, gesso for the marble group exhibited in Venice in 1779; Gipsoteca, Possagno. Canova's early masterpiece which displays his command of the naturalistic late rococo style.** (**Photograph:** *Fondazione Giorgio Cini, Venice.*)

singled out the bronze figure of a seated Hermes for particular praise, saying that it was of a 'meravigliosa Bellezza'. He also made a pilgrimage to the temples of Paestum. But this excursion into the Doric severities of Magna Graecia, did not prevent him from admiring the extraordinarily elaborate baroque chapel of S. Severo. No doubt his eye for craftsmanship was captivated by the technical accomplishment of the exuberant marbles with which it is decorated, but that his taste was still eclectic—not to say unformed—is revealed by his diary. He comments, without so much as a hint of disapproval, on Corradini's preposterous figure of Chastity entirely swathed in gauze, the alarmingly realistic shrouded Christ by Giuseppe Sammartino, and the wildy gesticulating statues by Celebrano. On two occasions he visited Sammartino and was shown his collection of prints, his models and his academy studies; though the latter were not, he thought, 'cose rare'. But he clearly admired the work of this late baroque sculptor. The evenings in Naples he spent drawing at the Academy and playing billiards: he finished his account of one day with the words 'alla Cademia a disegnare poi in poco al bigliardo come le altre sere'. On the 28th February he was back in Rome where he remained, save for a brief excursion to Tivoli, until he left for Venice on the 25th June.

During the seven months he spent in Rome, Canova met several artists whose names it will be most convenient to record in the order of their appearance in his diary.[8] His fame had preceded him to Rome and he was therefore well received in the studios and among the dilettanti. But a somewhat damaging story had also been circulated that he despised antique sculpture. That this was untrue he was at pains to show on several occasions, notably on his second day in Rome when he stated that although it was essential to study antique statues he thought it futile to copy them.[9] Such a remark can hardly have met with approval among sculptors who were largely employed in restoring and copying antiques; and he learned that Angelini censured his attitude. But there was one eminent Roman artist who would thoroughly have approved Canova's empirical approach to the antique—Gavin Hamilton. And it was Hamilton who was soon to initiate him in the mysteries of Neo-classicism. His comments on the studios of sculptors suggest that he found no reason to alter his opinion on the subject of copying.

On the 10th November, Canova went to visit Giuseppe Angelini in his studio, where he noted a fine copy of the head of Jupiter,[10] some other copies, various original inventions, and his statue of Piranesi (No. 2) which was then merely 'abbozzata'. He seems to have been little impressed at first by this heroic scale figure of the great engraver dressed in a toga and resting his elbow upon a herm, but as the work proceeded and as he grew to know Angelini better, he viewed it in an increasingly favourable light. The statue was, indeed, one of the first swallows of Italian neo-classical sculpture and it was, perhaps, no accident that it should have been executed by an artist who had worked for some ten years in England and was a friend of Gavin Hamilton. Angelini, who was born in 1735, studied first under the restorer Cavaceppi, went to England in about 1770 and, at an unusually advanced age, joined the Royal Academy Schools in 1772. He worked as an assistant to Joseph Nollekens who produced during these years the famous monument to Sir Thomas and Lady Salusbury in Great Offley church, which is in a neo-classical style far in advance of contemporary Roman sculpture. Angelini certainly knew this monument. Indeed, he may well have assisted in its execution, and there seems to be some reminiscence of Salusbury in the statue of Piranesi which he began shortly after his return to Rome in the late 1770's.[11]

Two days after his meeting with Angelini, Canova visited the leading restorer and copier of antique marbles, Bartolomeo Cavaceppi.[12] His house was more like a museum than an artist's studio, being filled with antique marbles and copies. Of the latter, Canova remarked that they pleased him little though he was forced to confess that it would be impossible to carve marble better than did Cavaceppi in his copies. On a later occasion he was shown Cavaceppi's collection of Old Master drawings which included several attributed to Correggio and forty caricature heads said to be by Leonardo. From Cavaceppi's studio, he went on to the French Academy where he noted a painting of Belisarius by a 'Mr. Paro' and also a picture and some

[8] Among the Italian artists mentioned only by name in the diary are Antonio Selva and Pier Antonio Novelli, both Venetians whom Canova knew before he went to Rome.

[9] Canova maintained this belief throughout his career. When in 1794 an American collector offered him any price for copies of the Apollo Belvedere and the Venus dei Medici, he refused the commission.

[10] On a later occasion Canova remarked that he preferred the carving of the beard in Angelini's copy to the original.

[11] For Angelini's career in England see R. Gunnis *op. cit.* p.18. According to a letter from Thomas Banks printed by C. F. Bell in *Annals of Thomas Banks*, Cambridge, 1938, p.21, Angelini was expected to return to Rome in December, 1777.

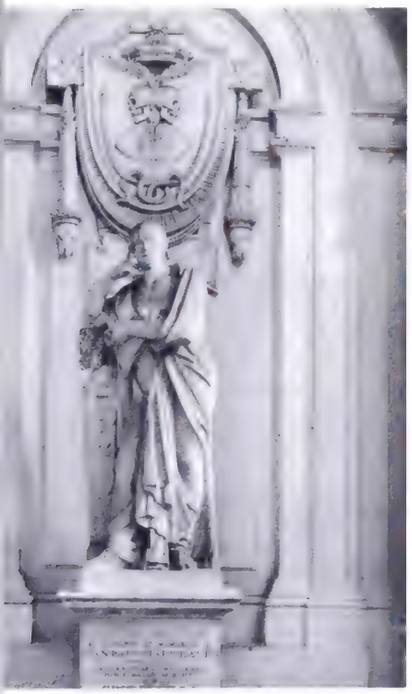
[12] For an account of Cavaceppi's restorations see A. Michaelis: *Ancient Marbles in Great Britain*, Cambridge, 1882, passim. He provided restored marbles and copies of antiques for many British collectors.

academy studies by 'Mr. Davide' which did not 'displease' him. It is very tempting to suppose that he confused these works and that the painting of Belisarius was the famous picture which Jacques-Louis David exhibited at the Paris salon of 1781 and which won encomiums from Diderot.[13] The 'Mr. Paro' may perhaps have been William Pars, the English landscape painter and draughtsman who had visited Greece with Richard Chandler and William Revett in 1764.

At the Palazzo Farnese on the 15th November, Canova noticed a bronze bust 'di una gran bellezza' by Le Brun and was later to remark with approval on a marble bust of Pope Clement XIII by the same artist; though, as we have seen, he had so much disliked his statue in S. Carlo al Corso. Next day he visited the workshop of 'Sig. Gardulli'[14] and found his former studio companion Zanetto Ferrari employed about the decorative sculptures and copies of antique statues being produced by this concern. He then went to find another Venetian friend whom he had known in Torretto's studio, Antonio D'Este now working for a sculptor who had roughed out a portrait of the reigning pope, Pius VI.[15] Antonio D'Este, a life-long friend and a future biographer of Canova, was soon to indulge in the work of restoring and selling antique sculpture some of which was bought by Henry Blundell of Ince who became one of Canova's patrons.[16]

By the end of December, Canova seems to have familiarized himself with the leading figures in the Roman art world and on the 28th of the month attended a dinner party given by Don Abbondio Rezzonico where the other guests included 'Monsieur Amilton, Volpato, Cades e Angielini'. Giuseppe Cades, a young neo-classical painter who had decorated a ceiling in the Villa Borghese, and Giovanni Volpato, the engraver and dealer in antiquities, he already knew; but this seems to have been his first meeting with Gavin Hamilton. It is now a little difficult to appreciate the important position which Gavin Hamilton held in the artistic world of Rome. His vast neo-classical history pictures (No. 5) and the engravings after them which spread his fame throughout Europe, now have a tired and lifeless appearance but in the 1770's they were still *le dernier cri*. He was, in fact, the doyen of neo-classical artists and was to exert a considerable influence on the young Canova. They seem to have made friends at once, for on the 5th January he and Angelini sought out Hamilton in his studio. He was already, in Canova's opinion, 'Pittore eccelente che me piaque all' estremo'. In the studio there was a painting of the *Death of Lucretia*[17] which Canova thought fairly well invented and of fine character according to the antique usage though the colouring was not 'tanto eccelente'. But among other works he noticed a *Cleopatra* and some incompleted sketches 'tutti di bellissima invenzione'. On a later visit to Hamilton he remarked on a recently finished painting of *Love and Friendship* and also an antique marble faun. But their most important encounter took place on the 4th June when a number of artists, including Volpato and Angelini, assembled to pass judgment on the gesso of Canova's famous *Daedalus and*

[13] See Jean Seznec: *Essais sur Diderot et L'Antiquité*, Oxford, 1957, p.101.
[14] No sculptor of the name of Gardulli is recorded. Perhaps the artist in question was a member of the Cardelli family? Frederick Hervey, Earl of Bristol, refers to one Cardelli who was carving chimney-pieces in 1789; see Childe-Pemberton: *The Earl Bishop*, vol. ii, p.415-6.
[15] One might assume that this sculptor was Agostino Penna, who was carving a statue of Pius VI for the Sacristy of St. Peter's at about this date. But Antonio D'Este in his *Memorie di Antonio Canova*, Florence 1864, p.14, says that at the time of Canova's arrival in Rome he was working for 'Laboureur'—presumably Massimiliano Laboureur, father of the more famous Francesco Massimiliano—but no portrait of Pius VI by this artist is known.
[16] See Michaelis *op. cit.* p.338 ff.
[17] Hamilton first executed a picture of this subject for Lord Hopetoun in 1766. The version seen by Canova was mentioned in a letter dated 10th November, 1779, from Hamilton to Lord Shelburne (*Catalogue of a Sale of Ancient Marbles*, the Property of the Marquess of Lansdowne, Christie's, 5th March, 1930). The figures in the picture were, he said, 'as large as life though so composed as to group in a small compass'.



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2. *G. B. Piranesi.* **By Giuseppe Angelini, S. Maria del Priorato, Rome. Canova watched the progress of this statue when he was in Rome in 1779 and 1780. 3. Monument to Maria Odescalchi-Chigi. By Agostino Penna. 1772, S. Maria del Popolo, Rome. According to Canova's travel diary, Agostino Penna was the best sculptor at Rome in 1779. This monument is a characteristic example of the late rococo style against which Canova reacted. (Caption No. 4, p. 245.)**

carus (No. 1) which had been sent down from Venice. Hamilton [illegible] speak and he said that he liked the work, which [illegible]ly pleased Canova who confided to his diary that he [illegible]re man with a very intelligent understanding of the [illegible] and an excellent painter. After Hamilton had given the word, the other artists followed suit, and as a result of this successful interview the Venetian ambassador invited Canova to return to Rome next year to execute a statue for him.

During the early days of his friendship with Hamilton, Canova continued to visit artists and collectors. On the 24th March he went to pay Batoni his fee for frequenting the life class and admired some recently finished works: a portrait of Princess Potocki and an altarpiece which had been painted for a church in Brescia.[18] A few days later he joined the Venetian ambassador and La Dama Barbarigo in a visit to the gallery of the Palazzo Doria Pamphilij where they met Jacob More, the English landscape painter. Some time later Canova called on More and inspected the pictures in his studio; they included views of Vesuvius as described by Pliny (presumably in eruption), the same volcano in a rain storm. Both, Canova thought, were well painted. There were also pictures of the Falls of Terni, the Villa of Maecenas at Tivoli and of Cicero's villa at Naples of a 'sorprendente belezza'.[19] Another foreign artist who attracted his attention was Franz Linder who had painted a *Jupiter and Ganymede*[20] which Canova considered one of the most beautiful modern pictures he had ever seen.

Apart from Batoni, Canova seems to have found the foreign painters the most interesting in Rome, and it was with them that he made friends. Similarly with the sculptors, he found more to admire in the *stranieri* than in most of his countrymen. On the 12th April he visited Francesco Franzoni, a sculptor much patronised by the Pope and his family, but the works in his studio were of a purely decorative type. There were some large capitals of the Composite order which discreetly incorporated the Braschi arms and there was also a selection of the ubiquitous copies after the antique. Like the other sculptors in Rome, Franzoni also worked as a restorer specialising in figures of animals—most of the marble creatures in the *Sala degli Animali* of the Vatican Museum are wholly or partly from his chisel. Later in the summer Canova called at the studio of another famous restorer, copier and dealer, Carlo Albacini[21] where he found many assistants busy chipping out copies and refurbishing ancient marbles. Pausing to talk to a young man who was copying the Borghese bust of Lucius Varro, Canova learned that he had already spent fourteen months on this one head and would have to work for another five months to complete it.

Canova, who must have been a natural xenophil, noticed that foreign sculptors were free from these servile tasks and could produce good original work. At the Academy of St. Luke he passed by the large collection of terracottas by his countrymen to remark on two groups of Jupiter and Io, which had won prizes in 1768, one 'by an Englishman and the other also by a foreigner,' as he noted in his diary. The Englishman was Joseph Nollekens who won a gold medal at the Academy in 1768, the other foreigner must have been either Etienne d'Antoine, a Frenchman, or Vincenzo Mazzetti, a Swiss.[22] He also made the acquaintance, later to ripen into friendship, of the most notable British sculptor then working in Rome, Christopher Hewetson. His name, as 'Mr. Cristofolo irlandese', first appeared in his diary on the 12th June when he visited Hewetson's studio, noted many good portraits, and remarked that he had modelled the bust of Mengs. He was less impressed with a funerary monument, presumably that of Martha Swinburne, which he thought 'not bad'.[23]

On 25th June, 1780, Canova left Rome to return to Venice. What impression of the Roman art world did he take back with him? On being asked this question some forty years later, he set down his recollections in a letter which admirably summarises the more detailed account contained in his diary.[24] 'At my arrival in Rome', he wrote in this letter of 1817, 'Classical restorations and copies after the antique were the only works *in moda*.' Of the Italian sculptors then active he could remember only five who had distinguished themselves outside this field: Agostino Penna, Vincenzo Pacetti, Andrea Bergondi, Gasparo Sibilla and Tommaso Righi, all practitioners of the late rococo style.[25] He also recalled certain foreigners, the Frenchman André-Jean Lebrun, the Swede Johan Tobias Sergel, the Englishman Thomas Banks and the Irishman Christopher Hewetson. Of Hewetson he seems to have retained a clear impression and even after nearly four decades remembered that he had been a portraitist and the author of a remarkable monument for Dublin (the Baldwin monument in Trinity College) which, he said, had attracted great attention (No. 6). Of the painters mentioned in the same letter, he singled out for special praise Pompeo Batoni—'full of grace and effect in his seductive colouring and an excellent painter of likenesses'—and Gavin Hamilton—'he painted several pictures of the story of Hector, composed in a good style, was a great lover of antiquities and my friend'. Though brief, this letter confirms the impression conveyed by the diary that Canova had not been much impressed by his tour of Roman studios. The restoration and copying of antique statues was, he thought, an ignominious pursuit for a creative artist. And it was perhaps for this reason, in the first place, that he found himself being drawn to the painters and sculptors in the neo-classical circle round Gavin Hamilton, most

[18] Batoni painted altarpieces for two churches in Brescia, S. Maria della Pace (*Vision of St. John Nepomuk* and *The Presentation in the Temple*) and S. Maria della Ghiara (the *Immaculate Conception* and an unrecorded subject).

[19] The view of Vesuvius in eruption which Canova noted is now in the National Gallery of Scotland, No. 290 (signed and dated 1780). Jacob More enjoyed high esteem as a painter of classical landscapes, and Canova's praise of him is by no means exceptional.

[20] A picture of this subject by Franz Linder was in the Esterhazy Collection.

[21] For Albacini's work as a restorer see A. Michaelis *op. cit.* pp. 79 and 91. He and Cavaceppi both provided copies after the antique for Hans Ludwig von Walmonden.

[22] I am indebted to Dr. Luigi Pirotta, Vice Segretario of the Accademia di S. Luca, for this information. Unfortunately none of the prize-winning terracottas has survived.

[23] For a full account of Hewetson see Terrence Hodgkinson, in *The Walpole Society*, vol. XXXIV, p.42. Martha Swinburne died in 1778; her monument was erected in the chapel of the English college in Rome. It seems unlikely that Hewetson's more ambitious Baldwin monument for Trinity College, Dublin, which was completed in August, 1783, and which Canova remembered in later years, was sufficiently far advanced to provoke comment in 1780.

[24] *Lettere di Pittori e Scrittori Italiani Contemporanei Finora Inedite*, Venice, 1844, letter 5, dated 29th March, 1817. As Cicognara *op. cit.* p.233-4, uses several phrases contained in this letter and repeats the misspellings of proper names, it is probable that he was the recipient. The pamphlet in which the letter appears was published privately (to celebrate a double wedding between the Treves and Tedros families) and is somewhat rare. Canova's comments on the various sculptors mentioned are as follows: 'Agostino Penna, romano—Scultore dei due Angeli nella cappella della Madonna in S. Carlo al Corso. Mons. Le Brun—Rittratista. Fece il primo il busto di Pio VI, ma la sua Giuditta non ebbe gran fama. Jusson, inglese—Rittratista. Dopo vari ritratti fece un monumento per Dublino, come cosa nuova ebbe molto incontro. Sergiel, svedese—Levava piu di tutti gran rumore di se in quel tempo pel suo Diomede, per varie copie, e pel gruppo d'Amore e Psiche, che gli valse il titolo di Accademico di Francia. Lavorava poco in marmo. Vincenzo Pacetti romano—Ristauratore di cose antiche ed autore di diverse figure di sua invenzione. Bergandi—Di mediocre riputazione. Sibilla—operava per il Governo. Tommaso Righi—Stimata dal volgo per la sua moderna e manierista fantasia. Bench, inglese—ed altro di Saxe Gotha—scultore che si facevanno onore. Mons. Sergiel e mons. Vien, direttore dell' Accademia di Francia solevan dire che in Italia non vi erano scultori capaci di fare altro che copie, ristauri, ma non un ritratto.' Sergel had left Rome in 1778 so Canova can have known his work only by report. 'Bench inglese', alias Thomas Banks, left Rome in 1779 probably before Canova arrived.

[25] Of these, Pacetti was the sculptor whose style was nearest to the neo-classical but he spent most of his time restoring and copying.

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4. Monument to Gregorio Capponi. By Michelangelo Slodtz, c.1745, S. Giovanni dei Fiorentini, Rome. Canova mentioned in his diary that he was impressed by the figure of the weeping woman.

5. *Achilles Mourning the Death of Patroclus* **by Gavin Hamilton, 1760-3. Collection of the Countess of Seafield. Gavin Hamilton, the pioneer neo-classical painter exerted a profound influence on the young Canova: they first met in Rome in the winter of 1779.**

6. Monument to Thomas Baldwin by Christopher Hewetson, completed 1783. Trinity College, Dublin. This work so impressed Canova when he saw it in the sculptor's Roman studio in the 1780's that he remembered it more than thirty years later.

7. *Alvise Valaresso as Aesculapius* **by Antonio Canova, 1778. Museo Civico, Padua.**

of whom were foreigners. He may also have been aware, if only sub-consciously, that Italian sculpture was in the doldrums and could only be redeemed by an artist who had the courage to turn his back on the accepted styles and to apply to sculpture those neo-classical doctrines which Mengs and Hamilton had already attempted to express in painting.

On his return to Venice, Canova immediately set about the task of completing his statue of Giovanni Poleni,[26] in the Prato della Valle at Padua, which he had begun almost a year before. Unfortunately we do not know what stage this statue had reached when Canova left Venice for Rome. But it seems likely that the classicizing air of the completed work was the result of his Roman visit. Comparison between this figure and that of Alvise Valaresso[27] is illuminating (No. 7). The latter had been completed in 1778 and though it portrayed Valaresso in classical dress—or rather undress—there is no hint of any classicizing tendency in the stylistic treatment. The statue undulates in rippling rococo curves and is both naturalistic and *mouvementé*. The Poleni statue, on the other hand, is angular, rigid and august. Of course, the Poleni statue is merely a tentative essay in the new style and is far from being an artistic success, but its importance to the student of Canova's artistic development is capital. Already, after only a brief acquaintance with the Roman art world, he appears to have embarked on a radical revision of his artistic ideas. What had been responsible for this re-orientation? He had long been familiar with antique sculpture. Indeed, much of his time in Venice between 1768 and 1779 had been spent at the Museo Farsetti which contained the largest and best collection of casts in Italy.[28] It would seem unlikely, therefore, that his inspiration had come from the museums of Rome and Naples. More probably it was the conversation of Gavin Hamilton and his neo-classical friends that had opened his eyes to a new vision of the antique, and had emboldened him to abandon the elegant manner, in which he had already attained such mastery and renown, and to dedicate himself to the forging of a true neo-classical style in sculpture. How this was achieved, after his return to Rome in 1781, will be discussed in the second part of this article which will appear in the September issue.

[26] Reproduced by Vittorio Malcovati: *Canova*, Milan, 1911, p. 10.
[27] See Lucio Grossato: *Il Museo Civico di Padova*, Venice, 1957, p.43.

[28] For a description of the Farsetti Museum see E. de Tipaldo: *Biografia degli Italiani Illustri*, Venice, 1867, vol. iv pp. 62-4.

IN THE GALLERIES

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1. John Varley. 'The Morning of the Chase': watercolour heightened with white, signed, 29 × 38 in. Leger Galleries, 13 Old Bond Street, London. 2. Vlaminck. 'La Rue de la Forêt': canvas, 28 × 36 in. Roland, Browse and Delbanco, Cork Street, London, W.1. 3. A rare print by Bartolozzi after Lawrence's portrait of Miss Farren. $19\frac{1}{2} \times 12\frac{3}{8}$ in. Frank T. Sabin Gallery, Park House, Rutland Gate, London. 4. F. W. Watts. 'Dedham': canvas, 46 × 72 in. John Green, 19 Piccadilly Arcade, London, W.1. 5. Magdalene (?), Netherlandish School, formerly known as 'Mary Tudor, Queen of France', French School, sixteenth century. Reproduced by courtesy of the National Gallery, London: cf. colour plate on page 255.

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CONTRIBUTED BY ADRIAN BURY

Round About the Galleries

Henry VIIIth's Brother-in-Law

THE portrait of Charles Brandon, Duke of Suffolk (*c.*1484-1545), reproduced in colour on page 255 and in the possession of the Fischman Gallery (26 Old Bond Street, London, W.1), is a masterly work, and but for the hands not inferior to Holbein. If we compare it with the *Sir Henry Guildford* (Windsor Castle), the *Hanseatic Merchant* (Berlin Museum), and the head of Jean de Dinteville in the *French Ambassadors* (National Gallery), stylistic affinity is obvious. It has the calm, monumental dignity of Holbein's vision. Nor is one surprised to learn that for centuries it was regarded as a Holbein and exhibited as such in 1866 at the first Special Exhibition of English Portraits at the South Kensington Museum (No. 71), and in the Tudor Exhibition of 1890 (No. 136). The hands, however, are not by Holbein. They express an affectation uncharacteristic of this master in any of his portraits, masculine or feminine: so we must look elsewhere for authorship.

The eminent authority on Holbein, Professor Paul Ganz, studying this portrait some years ago, expertised it as by an anonymous artist called *The Master of the Queen Mary Tudor*, who worked at the courts of Henry VIII, Louis XII and Francis I. This artist's style has been confused with Holbein, Clouet and Joos van Cleve; but as Professor Ganz states, 'an element of the Italian style and the peculiar and unusual treatment of the hands' are the essential difference.

The Master of the Queen Mary Tudor is said to have been an Italian, and Professor Ganz discovered that two Italian painters, Nichola Bellin of Modena and Antonio de Nunziata, a Florentine, were employed by the French and English courts about the time that the Lord Brandon picture was painted: and whether *The Master of the Queen Mary Tudor* could be identified with either of those two painters is still a matter of research.

There is a portrait in the London National Gallery (No. 2165) which is described in the general catalogue as *Mary Tudor, Queen of France* (French School sixteenth century), but revised in a later catalogue as ? *Magdalene* (Netherlandish School). A careful study of this and the Lord Brandon portrait leads one to believe that they are by the same artist. I am convinced that the woman's portrait is Mary Tudor, being so unmistakably like her brother, Henry VIII. Both portraits were painted in the second decade of the sixteenth century.

Brandon and Henry were linked in a bond of friendship that survived the perilous moods and ruthless will of this monarch. Much of the history of Henry's reign is involved with Brandon's personality. He was a formidable intriguer and a soldier-statesman of some resource. Brandon was present at the Field of the Cloth of Gold, prominent in the king's proceedings for his divorce from Catherine of Aragon, and he took part in the Pilgrimage of Grace. With the Duke of Norfolk he was sent to inform Catherine that Henry had married Anne Boleyn. Also he was one of the judges who tried Catherine Howard in 1541, accompanying this most pathetic of all Henry's wives from Syon House to the Tower of London.

No doubt Henry and Brandon had much in common, and the king might overlook the fact that his friend had laid siege to his sister Mary's heart although he was already married at the time. As soon as Louis XII died in 1515 Brandon courted the widow, and history says that they were secretly married in Paris.

The portrait of Charles Brandon, Duke of Suffolk, is on an oak panel (57.5 × 46.5 cm.) and was painted when he was about thirty. This would coincide with the time when Brandon was in Paris immediately after the death of Louis XII. It is in an excellent state of preservation.

Brandon was a considerable patron of the arts, and commissioned Holbein to paint his portrait and two miniatures of his sons and fourth wife. The Holbein version of Brandon is reproduced in Professor Ganz's book (1950) on the master (plate 143). This picture also passed through the Fischman Gallery, and it is interesting to compare the two versions of this redoubtable duke, one in his prime and one in age. The National Gallery portrait of Queen Mary Tudor is reproduced on the opposite page.

Fine Flower and Fruit Piece

QUANTITY and quality of Dutch still-life painting during the seventeenth century have received much scholarly attention in recent years, and Mr. Ingvar Bergström's authoritative book published in 1947 helps to elucidate this phenomenon. Certain reasons emerge. First and foremost is that Holland, achieving her independence in 1581, 'sprang up with astonishing rapidity and vigour to the status of a great European power'. She acquired a colonial empire and became immensely rich. Freedom inspired in the Dutch people a new lease of life and happiness. The comfort of the domestic environment became an ideal: and floral accessories, as it were, a symbol of that happiness. The introduction of the tulip into Holland was not only an aesthetic innovation but one of great financial significance; and artists were quick to realise the importance of the flower-piece in the prevailing social scheme of things. Moreover, it was fundamentally a popular art detached from royal or ecclesiastical privilege. So much so that 'the common people regarded paintings as gilt-edged securities', and peasants would collect pictures not only for their own pleasure but to sell them in the market place. Hence, John Evelyn records his amazement at the large number of paintings that he saw for sale when he visited the Rotterdam fair in 1641.

Such accounts for the quantity of still-life subjects. Their quality, and one is always impressed by its consistent excellence, is inherent of course in the two hundred years of the great Flemish and Dutch tradition. The still-life painters were merely transferring their inherited knowledge and training to subjects other than religious or portrait ones.

The flower and fruit-piece by Jacob Marrel, reproduced in colour on page 256 (Phillips of Hitchin, The Manor House, Hitchin, Herts.) is an outstandingly beautiful example of the very best period of Dutch flower-painting. A German artist who was born at Frankenthal in 1614, Marrel worked from 1630 to about 1649 in Utrecht; and being a pupil of Ambrosius the Younger was wholly Dutch in method and feeling. It will be noted that the striped tulip is conspicuous in this splendid work. The cultivation of the tulip in Holland during the first half of the seventeenth century was a mania, and the striped tulip was regarded with especial enthusiasm.

Jacob Marrel made a profound study of these tulips and other blooms; as his watercolours, which were distributed among connoisseurs and other bulb 'fanciers', prove.

Artist and Astrologer

OF the many good stories about the fabulous John Varley I like best the one that resulted from his visit to Constable. In an amusing letter dated 22nd August, 1831, Constable writes: 'Varley, the astrologer, has just called on me, and I have bought a little drawing off him. He told me how to *do* landscape and was so kind as to point out all my defects. The price of the drawing was a guinea and a half to a gentleman, and a guinea only to an artist. I insisted on his taking the larger sum, as he had clearly proved to me that I was no artist. I have mentioned all about J. Varley the conjuror – to let you see that you far, very far, overrate my ideas in art. . .'

Reading between the lines, and the reference to 'astrologer' and 'conjuror' one can see that Constable was a little touchy about Varley's criticism of his work. Varley, as all London knew then, and a few people know now, was a marvellous caster of horoscopes as well as being a great pioneer watercolourist. How far the star-gazing gift helped the painting one is, however, unpredictable. But there is no doubt that the ladies flocked to Varley, ostensibly to know how to execute watercolours, but also to know when the dark or fair man would cross their path.

I was reminded of this great eccentric when I studied a large watercolour by him of Dolbadern Castle, entitled *The Morning of the Chase* because he introduced two Roman figures with dogs on the left. It is to be seen in the current exhibition of old English watercolours at the Leger Galleries (13 Old Bond Street) and is a swagger effort with immense pictorial effect and a fine passage of lake water in the foreground. Varley got the Welsh subject by heart after some visits to the Principality in his youth, and he was always improvising on the pictures and sketches that he made on those occasions.

Nearby are two little notes by Samuel Palmer done during his stay at Shoreham in Kent. He also was regarded as an astrologer, but only because he was always looking at the skies for painting purposes. The Shoreham natives, however, getting the word wrong, called him an 'extollager'. Which brings me back again to old John Varley and his soothsaying. He drew up the horoscope of Mrs. Palmer and showed it to John Linnell, who was her father. The Palmers had just gone off to Rome, and John Linnell wrote to his son-in-law and warned him to take great care of Hannah, his daughter. Varley had written in the horoscope that Mars and Saturn were not too good in their aspects, but Linnell continues that if the trouble 'should proceed from a cold room and carbonell, it will be your fault Mr. P., so mind your P's and Q's or I shall tickle your toby and comb your hair with a knobstick. . .'.

The collector's piece is all the more interesting for some knowledge of the life of the artist who created it.

That Other Watts

NOW that Constable is *hors concours*, or nearly so, as far as his large pictures and private collecting are concerned, those who enjoy the great landscape painter's pastoral mood will find in F. W. Watts the pictures they like. Born in 1800, Watts was thirty-seven when Constable died, but he early found his ideal influence and that, combined with nature, was enough for him. Nor is Watts to be ignored because he rendered to Constable the sincerest form of flattery, and the accent is certainly on *sincerest*. A large painting of Dedham at the John Green Galleries (21 Piccadilly) is frankly inspired by *The Haywain*, both as to sentiment and technique, but it is none the less a delightful work.

Watts exhibited at the Royal Academy, the British Institution and at Suffolk Street, and maybe owing to the Constable influence his pictures during his lifetime and afterwards did not receive the acclaim they deserved. In any case, it was some years before Constable himself became the darling of the connoisseurs and collectors. Since the war, however, the merits of Watts have emerged and his prices have been rising in accordance with the demand. At a time when fantastic sums are paid for incredibly strange things, it is pleasant to know that collectors are willing to invest in this purely English interpreter of the English scene, an artist who rendered homage to a master of landscape who is second to none in the whole world of art.

There are also some good examples by Watts at the Cooling Galleries (92 Old Bond Street) a fine study of sheep by George Morland, and many pleasant works by lesser known nineteenth-century artists.

Vlaminck et Cie

THE exhibition of French nineteenth and twentieth century landscapes at the Roland, Browse & Delbanco Galleries (19 Cork Street, London, W.1) is a stimulating experience. When Vlaminck painted *La Rue de la Forêt* in 1912, he was the *fauve* of *fauves*, and has remained such throughout his long life. Its terrific explosive force then heralded the cleavage between the old and the new visions of nature. Whether the 'new look' was and is as satisfying as the 'old look' of Claude, Richard Wilson, Crome, Constable and Turner (all of whom are traditionally linked) is a matter of personal taste. Vlaminck is linked to nobody, except perhaps occasionally to Cézanne. Admirers of his work will find this picture a particularly good example both as to colour and condition.

Compared with Vlaminck, Corot is a romantic poet approaching nature with a certain chivalrous devotion as one might approach the most beautiful and elusive of women. But that she confided herself to Corot is obvious in many a world famous example of his work. *Le Chevalier d'arrière Garde* is but the title of the horseman in a landscape in which an old tree to the left and a pleasant vista to the right are the *motif*. One could never tire of this picture, Robaut, moreover, records it in his book on Corot.

Other important works at this exhibition are a Bonnard, dated 1892, a Maillol, Marquet, and Roderick O'Connor (1860–1940), an Irish artist who comes into the French landscape school since he lived most of his life in France and worked at Pont Aven. The early Piccabia (1906) called *Effet de Neige* must be one of this artist's best works.

Prints at Park House

A RARE print by Bartolozzi after Lawrence's portrait of Miss Farren (Frank T. Sabin, Park House, Rutland Gate), reminds one that Lawrence was barely twenty one when he exhibited this painting at the Royal Academy of 1790. Looking at it as it hung in the large room at Somerset House, Sir Joshua Reynolds is reputed to have said to Lawrence, 'In you, sir, the world will expect to see accomplished what I have failed to achieve'. Even so, Miss Farren was not pleased with this lovely picture and regretted that Lord Derby, her future husband, had paid a hundred guineas for it. Was Miss Farren's opinion prejudiced by the fact that the artist had exhibited it under the bald title *Portrait of an Actress* instead of under the title of *The most renowned, celebrated, beautiful*, or what have you? Lawrence attempted to repair his indiscretion by having the title changed to *The Celebrated Miss Farren* in later editions of the catalogue, but we do not hear whether this appeased the lady or not.

The last quarter of the eighteenth and first quarter of the nineteenth century was the heyday of the print. Every method of engraving technique had been perfected, and it is always a pleasure to study the engravings by J. R. Smith, William Ward and F. D. Soiron among other masters. George Morland and F. D. Soiron were irresistible in such collaborations as *St. James's Park* and *Tea Garden. A Boy Employed in Burning Weeds*, painted by Morland and engraved by James Ward (1799), is also a collector's delight. *The Citizen's Retreat*, by the brothers James and William Ward, showing a London family enjoying the mixed blessings, one would think, of ye olde country cottage, adjacent to the farmyard, is very amusing.

W. R. Bigg hit off popular subjects which had a good circulation in prints, and *The Truants* and *The Romps*, a pair of richly coloured mezzotints illustrating masculine and feminine aspects of juvenile 'delinquency' caught in the act, have the charm of the period. These prints are by William Ward.

Towards a Renaissance

THE Elizabeth T. Greenshields Memorial Foundation (Montreal), to which I have occasionally alluded in these columns, can be congratulated on having discovered some exceptional talent among younger painters of several nations. The object of this Foundation is to encourage students and artists who are determined to learn the craft of painting and sculpture on the great traditional lines, and to avoid the blind alley of modernism. *The Foundation makes no condition as to their future development.* It merely insists that they will submit to the discipline of serious study in the first place. Among those who have received awards since the Foundation was incorporated in 1955 is an American artist, Mr. Robert H. Cumming of Boston, Mass. He is an outstanding draughtsman and paints with great force. A picture by Mr. John R. Fox, a Canadian beneficiary, has been acquired by the National Gallery of Canada. Mons. Gaston Sebire, a Frenchman, impressed a jury consisting of several celebrated artists in Paris with the excellent style of his work. Two English winners of the Greenshields award are Mr. Timothy Whidborne and Mr. Paul Wyeth, both scholarly painters with their own personal touch. An Italian, Signor Luciano Guarnieri, pupil of Signor Annigoni, should have a distinguished career. M. Bardone, a French winner of the prize, has just held a successful exhibition at the Marlborough Fine Art Ltd. These and other young artists who have benefited from the Foundation may well be the nucleus of a movement that will lead art towards a new renaissance.

Houghton Hall Pictures

THE principle of holding loan exhibitions of Old Masters for charitable purposes is an admirable one, for it links two ideals, that of the artists in the first place, and that of human sympathy with those in need. Messrs. Agnew are much to the fore in this good work, and I heartily commend their current exhibition at 43 Old Bond Street of 'Pictures from Houghton Hall', by kind permission of the Marquess and Marchioness of Cholmondeley. It is in aid of King George's Fund for Sailors and is open until June 6th.

Books Reviewed

PAGAN MYSTERIES OF THE RENAISSANCE: By Edgar Wind. (London: Faber and Faber. 50s. net.)

PROFESSOR Edgar Wind's *Pagan Mysteries of the Renaissance* fully accounts for the success he is enjoying as the first occupant of the Chair of the History of Art at Oxford. A master of the apt quotation and the telling slide, this virtuoso lecturer holds his audiences enraptured, and the largest hall in Oxford barely accommodates the vast crowd he draws. Yet it is not for his striking manner of presentation alone that undergraduates and graduates alike flock to hear him. Approaching the history of art with aesthetic sensibility but from the point of view of an iconographer and student of philosophy, he is able to discuss the great paintings of the Renaissance in a factual way which, it is increasingly evident, appeals more forcefully to the younger generation than nebulous musings on tactile values and significant form. Speaking, as he writes, with perfect confidence in whatever theory he is propounding, he presents his case in a way which permits no question. That some of his explanations of Renaissance symbolism are not universally accepted need not trouble his spell-bound audience of undergraduates—for them, Professor Wind has performed the invaluable service of teaching them to look attentively at some of the greatest masterpieces of European art and of introducing them to the fascinating world of Renaissance thought.

In the present book Professor Wind explores the labyrinthine passages of the Renaissance Humanist mind with the aid of certain symbols which recur in the art and literature of the period. Beginning with a chapter on the language of mysteries he shows how the humanists conceived that the pagan religions 'had concealed their revelations in myths and fables which were designed to attract the attention of the multitude, and so protect the divine secrets from profanation: "showing only the crust of the mysteries to the vulgar, while reserving the marrow of the true sense for higher and more perfected spirits"'. They sought not only to unravel the pagan mysteries but to veil their own ideas in a mystery no less obscure. Their attitude is best exemplified in the writings of that arch-mystagogue, Pico della Mirandola, who proudly claimed of one of his books, 'If I am not mistaken, it will be intelligible only to a few for it is filled with many mysteries from the secret philosophy of the ancients'. Mystery was, indeed, cultivated for its own sake and Egidio da Viterbo remarked that 'Dionysius says the divine ray cannot reach us unless it is covered with poetic veils'. Fortunately Professor Wind is far from sharing this obscurantist attitude; his aim is to strip off the veils and reveal the intentions of Renaissance artists. 'Our interest in Renaissance mysteries might indeed be slight, were it not for the splendour of their expression in Renaissance art', he writes. 'But the fact that seemingly remote ideas shine forth through a surface of unmistakeable radiance, is perhaps sufficient reason for pursuing them into their hidden depths.' And into their hidden depths he plunges.

Professor Wind artfully introduces his subject by means of a general discourse on the three Graces. To Senecca, the Graces had signified liberality—giving, receiving and returning thanks—but to Pico they became a symbol of *Amor, Pulchritudo* and *Voluptas* which are parts of the nature of Venus, corresponding to Plato's definition of love as 'desire aroused by beauty'. He then examines the blind Cupid symbol and shows that Titian's painting in the Galleria Borghese, commonly called *The Blinding of Love* should be named *An Initiation into Love*. Professor Wind is at his best when writing about specific works of art and perhaps the most stimulating chapter in the present book is that devoted to the *Primavera*. According to his wholly convincing theory this enigmatic work represents (reading from right to left) Zephyr transforming the earth nymph Chloris into Flora, as described by Ovid; Venus standing in the centre with Cupid hovering over her head; the three Graces and, at the extreme left, Mercury the leader of the Graces gazing into the Beyond. Mercury and Zephyr are symmetrical figures, the one turning away from the world and the other re-entering it, representing the two complementary forces of love, of which Venus is the guardian and Cupid (who aims a shaft at Mercury) the agent. But the complications of the iconographical programme do not stop there. As Professor Wind shows, 'not only do the groups "driven" by Zephyr and "guided" by Mercury exhibit mutations of the triadic pattern, but the entire picture seems to spell out the three phases of the Neoplatonic dialectic: *emanatio—conversio—remeatio*; that is "procession" in the descent from Zephyr to Floris, "conversion" in the dance of the Graces, and "re-ascent" in the figure of Mercury'. Summing up, he justly remarks: 'The marvel is that, in Botticelli's treatment, philosophical pedantry has become so infused with lyrical sentiment that, for many generations of beholders, the sentiment of the picture has extinguished the thought, with the result that the mood itself has been loosely interpreted. To restore the balance one must restore the intellectual character of Botticelli, which induced Vasari to call him *persona sofistica*'.

Among the other works of art discussed in this book are Botticelli's *Birth of Venus*; Titian's so-called *Sacred and Profane Love* which Professor Wind (elbowing aside Dr. Friedlaender's previously accepted theory) represents as the *Pulchritudo—Amor—Voluptas* triad, or *Amore celeste e umano*; and Michelangelo's statue of Bacchus. He also reveals the links between Michelangelo's painting of Leda and statue of Night; and between Raphael's *Flaying of Marsyas* and Michelangelo's figure of the flayed St. Bartholomew in the Sistine *Last Judgement*.

There can be no doubt that iconographical considerations must be taken into account for a full appreciation of many Renaissance masterpieces. As Professor Wind observes, 'the presence of unresolved residues of meaning is an obstacle to the enjoyment of art. However great the visual satisfaction produced by a painting, it cannot reach a perfect state so long as the spectator is plagued by a suspicion that there is more in the painting than meets the eye. In literature, the same sort of embarrassment may be caused by Spenser's, Chapman's or even Shakespeare's verses in a reader who has been advised to surrender himself to the music of the poetry without worrying whether he understands every line or not. But however justified as a preliminary approach, it is doubtful how long this attitude can be sustained without flattening the aesthetic enjoyment'. For the aesthetic enjoyment of works of art is, after all, what matters as indeed Professor Wind admits, if only by implication, for he confines his attention almost exclusively to paintings and sculpture of the highest artistic merit. This lucid, valuable and well-illustrated book will initiate many neophytes into the ways of Humanist thought and deepen their appreciation of Renaissance works of art.—C.R.I.

BAROQUE CHURCHES OF CENTRAL EUROPE: By John Bourke. (London: Faber & Faber. 36s. net.)

THIS is an exemplary book of its kind. It is of manageable size, attractively produced and fairly well illustrated (some of the half-plate photographs are a little dull and woolly). It is written in a crisp style, free from unnecessary technical jargon (a useful glossary of architectural terms is included) and it combines in a wonderful way practical information with evocative description. Mr. Bourke has the true dilettante's understanding and love of architecture. Anyone who wishes to experience the finest effects of a Baroque church, he tells us, must first study the weather, the season and time of day in relation to its orientation: 'the duller the weather, the less satisfactory will be the impression'. This advice is sage and discerning. It shows understanding. In a passage descriptive of the interior of Wies church the author writes: 'The dynamic pulpit seems blown into ecstacy, as if the wind of Pentecost were passing through it, greeted by the exquisite and innocent putto in his cave beneath'. This sentence—I take it almost at random—is sensitive and poetic. It shows love of architecture.

Both the travelling amateur and the scholar will be indebted to Mr. Bourke's book, which as his publisher's description of it makes claim is truly 'the first of its kind in English'. One only wishes that the field it covers was not quite so narrow, being the sacred architecture of Southern Germany, Switzerland and Austria only. The wealth of Baroque churches now behind the Iron Curtain is perforce omitted. So a particular aspect of building within a rather circumscribed area is treated in great detail. Possibly we

may look forward to a sequel by Mr. Bourke on secular Baroque at least within the geography here represented.

Before dealing with individual architects and churches Mr. Bourke, after a preface and introduction, opens with two chapters entitled 'The Historical Development' and 'The Spirit of Baroque'. These contain about the most straightforward and sensible definitions of the style that I have so far come across. They are an indispensable guide to the traveller in search of Central European Baroque for the first time. They explain the style's origin and essence. The Baroque was essentially Roman and primarily a religious manifestation. It really only flourished in Roman Catholic countries within the ancient Roman Empire. The paucity of Baroque churches in Switzerland—the most important are on the fringe of the German and Austrian borders—is due to the country's predominant Protestantism and the independence of the Holy Roman Empire which it achieved by the Treaty of Westphalia in 1648.

The distinction between the austerity of Austrian Baroque and the lightness of the Bavarian version emerges in these chapters. It is explained by the Austrian churches being for the most part of earlier date, often built by Italian or Italian-trained architects and patronised by the Court and nobility. Austrian churches are metropolitan and sophisticated. Bavarian churches are on the contrary basically less Roman. Their architects were mostly natives. Their decoration which is often unrelated to the exterior architecture is Rococo rather than Baroque. It has a more spirited, a less patrician quality. It expresses the gaiety of village recreations, even of the chase. It echoes the notes of hunting horns and the baying of hounds. In the superb plasterwork of Ettal church one may literally trace the pattern of deers' antlers beneath the holy symbolism of wall and dome.

Mr. Bourke discriminates between the Baroque and Rococo—the integral architectural quality of the one, the superficial and decorative character of the other. He is a little unwise however to ignore Mannerism altogether, which he boasts of doing. Mannerism may indeed be a stage in the development of the Baroque, but it should not be identified with it. To assert that the Baroque was 'straining for expression' before the Council of Trent is to ante-date it.

Two chapters on Stucco-ornament and Statuary and on Fresco-painting conclude this successful and original volume.—J.L-M.

ENGLISH COUNTRY HOUSE: LATE GEORGIAN. 1800-1840: By Christopher Hussey. (London: Country Life Ltd. 1958. £6 6s. net.)

WITH this splendid volume Mr. Hussey brings to a triumphal close his magisterial survey of English Country Houses in the Georgian era. It is perhaps the most valuable, certainly the most fascinating, of the whole series for few, if any, of the buildings with which it is concerned have ever before been so exhaustively described and illustrated (Tipping's *English Homes, Period VI* hardly went beyond 1800, though it ostensibly covered the first two decades of the nineteenth century). The 472 plates fully maintain the high standard set by the previous volumes. Most of the photographs were taken specially during the last few years and in the one case in which old photographs have had to be used these are so old as to add rather than detract from the interest and charm of the subject. Needless to say, Mr. Hussey has thoroughly investigated the history not only of the buildings themselves but of the interior decoration and garden designs, producing a mass of new and valuable material for the history of English art and architecture. This book will for long remain the standard work on its subject.

As the author points out in his preface, 'this volume breaks new ground not previously surveyed in Country Life publications'. In fact only a quarter of the book is occupied with the Regency style, the lion's share being devoted to superb and generally little known examples of the Picturesque and Early Victorian or, as Mr. Hussey would prefer, the William and Adelaide style. The variety and splendour of these houses will astonish all but the most intrepid county-callers. They range from the exquisite Southill to the severe though elegant Dodington and Belsay; from the exotic fantasy of Sezincote to the picturesque charm of Luscombe Castle and Sheringham Hall; from the brocade and gilt magnificence of Belvoir to the pinnacled and crocketted spires of Toddington Manor and the romantic gloom and slate furniture of Penrhyn Castle. And to round off this extraordinary mêlée of styles Mr. Hussey illustrates on the last page the pullulating Victorian baroque staircase at Harlaxton Manor. Through it all, nevertheless, he is able to trace the survival of neo-classical values which, he believes, differentiate the architecture of this period from that of the Victorian nineteenth century. However that may be, Mr. Hussey is certainly correct in describing the Late Georgian as 'one of the most characteristically national periods of English architecture'.—J.F.

MODERN PAINTING FROM IMPRESSIONISM TO ABSTRACT ART: By Marcel Brion, translated by Stuart Hood. (London: Thames and Hudson. 18s. net. 48 colour plates.)

THIS is a useful little book leading us from the Impressionists to so called 'Abstract' painting. From it we see Cézanne as the father of modern painting and can trace the human urge through a dozen 'isms in its endeavour to make of a painting a creation in itself, a new thing, living by means of its own colour and composition and not dependent on a represented story or scene. Mr. Marcel Brion in his introduction follows this development with clarity and insight and has chosen an interesting and unusual set of pictures for his illustrations. An ancestry is claimed with Uccello, Piero della Francesca and El Greco, and it is by means of such books as this that the student can realise how a Mondrian, seemingly so isolated, is but part of the world picture, and that the modernity of painting, is indeed relative.—H.S.E.

NORWEGIAN ARCHITECTURE PAST AND PRESENT: By Guthorm Kavli. (Oslo: Dreyer and London: B. T. Batsford. 1959. 132 pp. 216 ill. 40s. net.)

THE author of this first consecutive study of Norwegian architecture—it has no parallel even in Norwegian—is himself a trained architect. This gives the book a special appeal. Apart from the 32 beautiful photographic illustrations at the end (which would have been even more useful if they had been directly referred to in the text), all the pictures are workmanlike architects' drawings of plans, sections and constructional details of the buildings discussed: they look neat on the page and are very informative. In the text as well, Mr. Kavli shows himself the architect more than the antiquarian.

He starts his narrative with a description of the Viking ships. This seems perfectly valid, even if naval architecture never enters into his story again; for there can be no doubt about it, that their clever constructions and high level of workmanship provided the tradition and background for the stave-churches. These extraordinary creations in wood Mr. Kavli discusses in great detail, both from a constructional and a historical point of view. Recent research has shown that stave-churches must have been built over a fairly extensive part of northern Europe during the early part of the Middle Ages. But while only a few fragments and ruins are left of those in Britain and in the other Scandinavian countries, in Norway twenty-five churches survive complete and fragments of scores of others are preserved in the museums. The stave-churches are interesting both as highly developed examples of wooden architecture and because of their exquisite wood-carvings, and they should appeal to non-English readers as the most 'Norwegian' of all the buildings analysed.

Two complete chapters have been devoted to town-planning. That which deals with the Middle Ages centres of course round the old quarter on the quayside in Bergen, where a complete plan of about 110 is still practically intact. The chapter on Renaissance and Baroque plans tells the less familiar story of how Trondheim was laid out in the 1680's by an immigrant French officer; the straight, broad primary streets of Cicignon's chessboard plan have shown themselves fully capable of coping with modern traffic, and has made Trondheim one of the most pleasant of Norwegian towns to move about in.

Two extensive chapters deal with the architecture of the last thirty years. Mr. Kavli gives fair praise and reasoned criticism to the various efforts made in Norway to solve the architectural problems of modern society, and to absorb and transform the various Continental stylistic idioms to Norwegian taste and conditions. Unlike their Swedish and Danish neighbours, the Norwegians have made no startling contributions to the theory of how to live in the mass, yet the plans of some of the smaller new towns are interesting. The Embassy building in Stockholm looks refreshingly simple and unpompous. But it is obvious that the young architects enjoy themselves most of all when they design summer houses by the sea or in the forests, with a stress

on the interplay between landscape and architecture. Some of these are among the most original of the examples shown.

Mr. Kavli's name will be familiar to some English people as the designer of the setting for the exhibition of Norwegian Art Treasures, recently shown in the Royal Scottish Museum and in the Victoria and Albert Museum. His book contains a useful bibliography and a map, an index and a glossary of architectural terms.—A.P.

THE AGE OF FIREARMS: By Robert Held. (London: Cassell 50s. net.)

THIS is beyond question the most attractively produced book ever published on the subject; it must indeed rank as one of the most attractive in the whole literature of collecting. Its subsidiary title 'A Pictorial History' is more than justified, since it is for its illustrations that the book is really valuable. There are nearly four hundred, and all of them of really useful size. Instead of the too familiar views of a dozen pistols or half-a-dozen long arms crammed small scale on a page, we have here excellent detail views of both ornament and mechanism, many of them of almost actual size. An admirable feature of the book is the 180 reproductions taken from contemporary graphic sources, the selection of which has clearly been based on much imaginatively conducted research.

Unfortunately the text does not equal the illustrations. It is written for the general reader rather than the specialist in a style which, though by no means lacking in punch, drifts far too often into the purple passage. This is the English edition of a book that has already appeared in the United States, and its remarkably low price is doubtless due to the fact that its overheads have already been covered by the American edition. It would, therefore, be churlish to grumble at the American idiom, but occasionally the author indulges in the vernacular to an extent that challenges comprehension. I am unable, for instance, to follow him in his observation (p. 75) 'not until the year 1808 do we strike etymological pay dirt'. Coupled with an intense delight in far fetched metaphor is his very strong feeling of resentment against the former privileges of the English gentry. Many of his references to their past iniquities would not be out of place in a historical text-book issued by the Soviet State Publishing Organisation. The book would, in fact, be greatly improved by fairly ruthless pruning of the social history passages and the expansion of those about the history of firearms. The merits of his style are a matter of opinion, but there can be no two opinions about his knowledge of the facts. The author does, in fact, repeat far too many of the long-dismissed fables of the history of firearms.

We read, for instance, once again of the invention of the wheel-lock in Nuremberg between 1514 and 1518 and of the use of the ball-butts of wheel-lock pistols as clubs. It would be tedious to list the errors of fact or emphasis. But the following examples will suffice: the combination tool (fig. 105) is the product of the Sadeler workshop and is of the same date as, not fifty years earlier than, the Sadeler wheel-lock pistol illustrated on the same page; the wheel-lock dag (fig. 119) is of late sixteenth-century type and does not much resemble that used in the 1530's; the wheel-lock arquebus (fig. 137) described as *circa* 1550-75 was not made before 1600; the breech-loading rifle described on p.86 as having been contrived by Harman Barne is a version of a type that had been produced earlier in both Holland and Denmark, and it is by no means certain that Barne made it at all; the suggestion that the match-lock (fig. 140) belonged to a courtier of Queen Elizabeth is devoid of all foundation; his statement that English gunmakers were producing screw-barrelled rifled pistols of a type that was utterly unknown on the Continent by 1635-40 requires some evidence to support it, for the Viennese gunmaker, Michael Gull, was certainly making wheel-locks with turn-off rifled barrels by the middle of the century; the flint-lock pistol (fig. 215) dates, not from the late seventeenth or early eighteenth century, but from about 1750 at the earliest; the flintlock revolver (fig. 263.1) dates from about 1660 and not after 1700; the powder flask (fig. 291) is a fake; and finally the flintlock rifle (fig. 289) is German and not French.

One could extend this list considerably, but the fact remains that this is a book that no collector of firearms will wish to be without. Though not always reliable on detail and unfamiliar with the more recent publications on this side of the Atlantic, the author has very much the right approach to his subject. While giving due importance to the various mechanisms which constitute the history of the firearm, he shows keen appreciation of the quality of workmanship that was achieved by the European and especially the English gunmakers of past centuries.—J.F.H.

JAN VERMEER: By Ludwig Goldscheider: (London: Phaidon Press. 47s. 6d. net.)

THIS is a revised edition (in a rather smaller and more convenient format) of the Phaidon *Vermeer* which appeared in December, 1940. The chief differences between the original edition and the present volume are the omission of Professor Bodkin's introductory essay which is replaced by a considerably longer one written by the editor himself, and a great increase in the number of plates. There are now fifty monochrome illustrations of Vermeer's own works where there were only thirty-eight in the earlier edition, thirty-four colour plates as against sixteen, and thirty-five illustrations of doubtful paintings and illustrative matter compared with a mere five before. The black and white plates are a great improvement on the rather muddy illustrations produced under war-time conditions. They are all made from new photographs, include many valuable large-scale details, and are happily reproduced from half-tone blocks on calendered paper rather than by the off-set process used previously. The colour plates are certainly somewhat truer to the originals than in 1940, even though colour reproduction has a long way to go before being able to do anything like justice to so subtle a colourist as Vermeer. No picture is now reproduced solely in colour though it seems a pity that there is not a monochrome reproduction of every painting in its entirity, even though this would involve a certain amount of duplication amongst the illustrations.

The increase in the number of plates is not due to any new discoveries or additions to Vermeer's *oeuvre*. Indeed, this has contracted somewhat. The first edition was printed before Hans van Meergeren's forgeries had been so resoundingly exposed. Although Dr. Goldscheider now asserts in his introduction (p. 6) that by reproducing *The Supper at Emmaus* in colour and 'in small format' as part of the introductory section of the earlier edition (like two well-known and genuine paintings from the Rijksmuseum and one from Berlin) he was obliquely casting doubts on its right to take a place in the Vermeer canon, there was nothing whatever either explicit or implicit in the text to suggest this to the reader. Indeed the only textual references to the painting certainly imply that the writer of the introduction and (it may be legitimately deduced) the editor, firmly believed in its authenticity as did almost everybody else at that time.

The effect of the Van Meergeren's forgeries has inevitably led to a contractionist attitude towards Vermeer on the part of the critics. Amongst the victims of this approach in the present book are the smaller Beit Vermeer, *The Lady Seated at the Virginals* (which was included in the canon in the earlier volume), about which Dr. Goldscheider takes avoiding action writing 'it is now being cleaned and we shall therefore have to await the result'. The editor adds that 'the attribution . . . . . to Vermeer did not seem to me quite certain' when the earlier edition was compiled. It was, however, given a full-page monochrome reproduction and he must therefore have kept his doubts strictly to himself here as he did in the case of the third casualty, the Budapest *Portrait of a Woman*. Previously placed about one third of the way through the chronologically arranged plates it is now banished from the orthodox canon into the section of works 'attributed by some critics to Vermeer' and the editor's note now reads: 'if it was really painted by Vermeer (it) must be one of his earliest works'.

Now although it is perhaps a slight exaggeration to describe Vermeer's reputation as 'not yet a hundred years old'—for Reynolds speaks of him in the Discourses and so astute a dealer as Lebrun thought it worth while to engrave the Frick Vermeer of *A Servant Handing a Letter to her Mistress* in one of his sale catalogues in 1809 describing the artist as one who 'mérite une attention particulaire'—it is certainly true that his huge modern reputation dates from Burger-Thoré's articles of 1866. Helpful contemporary documents about him hardly exist apart from the Amsterdam auction catalogue of 1696 and that, like most very early sale catalogues raises almost as many problems as it settles. In the case of Vermeer therefore almost alone amongst post-Renaissance artists of the first importance, the critic is thrown back on the weakest of all the weapons in his armoury—his eye. Where attributions must necessarily rest almost entirely on internal evidence alone no art-historian worth his salt need be afraid of confessing to an occasional mistake. Our eyes have only very

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recently become used to 'seeing' Vermeer at all. Two of his most generally accepted works, the Edinburgh *Christ in the House of Mary and Martha* and the Mauritshuis *Head of a Girl*, were both sold publicly for less than ten pounds in the present century, not to mention the case of the *Supper at Emmaus* over which a number of very distinguished authorities made the greatest critical 'floater' of all time. Their authority and distinction is not really greatly reduced thereby. Dr. Goldscheider need not therefore have engaged in quite such embarrassing antics to persuade us that he at least has never been guilty of deviationism about Vermeer.

Apart from this the introduction is balanced and interesting with some illuminating discussion of such pertinent matters as the influence of the *camera obscura* on Vermeer's vision (it is not without interest that one of the earliest modern criticisms of his work describes him as 'un Canaletto exgéré'). Altogether this well produced book is the most useful corpus of illustrations of Vermeer's work available.—F.W.

DAS ALTE GLAS: By I. Schlosser. (Brunswick: Klinkhardt und Biermann, 1956; 302 pp. including 229 figures in half-tone. 6 Colour Plates.)

DR. SCHLOSSER'S book is a general survey of the history of glass from dynastic Egypt to Orrefors and Venini. Whilst not pretending to the scope and thoroughness of R. Schmidt's *Das Glas*, it may be regarded as a wider and better-balanced survey of the ground implicit in the title than, for example, was provided by W. Bernt's *Altes Glas*. Indeed, in his anxiety to cover the field, Dr. Schlosser seems in places to have been reduced to a condensation of his material which conveys an impression of breathlessness and which would have been more appropriate to an encyclopaedia article. This is perhaps the fault of his publishers in not allowing him more words; for although the book is to all appearances substantial, no less than 114 of its 300 pages are devoted to full-page figures, whilst a considerable proportion of the remainder also is taken up with illustrations. This scale of illustration is admirable in itself, but undoubtedly cramps the text.

With limitations such as these, if he is to preserve a proper balance, an author has to be particularly careful in the selection and presentation of his material. It cannot be said that Dr. Schlosser has been wholly successful in this aim, although his task was admittedly very difficult. There are, for instance, distinct disadvantages, in having chapters on 'The Masters of Glass-engraving known by name', 'Glass in Bohemia and Silesia' and 'Glass in the rest of Germany'. Overlapping is inevitable, and the reader finds, for example, Chr. Schneider of Warmbrunn mentioned in the first chapter and not in the second, where he really belongs. G. E. Kunckel comes off very badly by this method, being dismissed with a paragraph in the first chapter, in a context which might lead the unwary reader to suppose that he was a late seventeenth-century engraver: when Thuringia is discussed two chapters later, its engraving is characterised as 'in the main not very outstanding', Kunckel is not referred to at all, and the only glass illustrated (fig. 137) is a very inferior piece. Similarly, it would be difficult to obtain from this book any clear impression of the quality of G. Spiller's work, which, although characterised as 'exquisite', is illustrated by a goblet which does not seem up to the level of his best figure-work. It would have been far better to take the regional 'schools' and historical styles in logical sequence and to treat the leading figures each in the appropriate context, thus preserving some notion of a geographical and chronological development.

In maintaining the proportions of his subject too, Dr. Schlosser's judgment seems to be sometimes at fault. Is it correct to treat the Roman Empire as the first period of florescence in glass-making, and the Venetian Renaissance as the second? Surely Islamic glass-making has a right to be considered one of the high-points in the history of the art? Dr. Schlosser hardly mentions, and does not illustrate at all, the superlative Islamic engraved glasses of the ninth/tenth centuries, which certainly deserve to rank with the enamelled glasses of the later period. Similarly, it betrays a bias familiar in German scholarship on this subject that English glass should be treated last in a chapter devoted to 'Sweden, Norway and England'; a delicious irony in view of the fact that the Norwegian glass-industry was demonstrably an offshoot of the English, even if its chief engraver was a German. The 'Venetian' traits which Dr. Schlosser perceives in Nøstetangen glass form in fact an idiom which had long been naturalised in England before migrating across the North Sea.

Despite these defects, and a number of disputable points of detail, this is a conscientious study of its subject and is notably well illustrated. Not the least of its merits is that it familiarizes a larger public with the excellent glass-collections of the Österreichisches Museum für Angewandte Kunst, Vienna, of which institution Dr. Schlosser is an official.—R.J.C.

AFRICAN SCULPTURE: By Ladislas Segy. (London: Constable and Co. Ltd. 16s. net. 164 illustrations.)

THOUGH this book does not quite tally with the description on its back cover that it has 'a magnificent group of photographs which capture all the plastic quality of the original sculptures', it does go far to put within easy reach of a wide public much of the interest of this most interesting subject. There is an introduction by Dr. Segy dealing chiefly with its ethnological aspect in which he shows how deeply felt these sculptures are in the life of the African, and how such feeling may easily and often does result in important art works.

The traditions of African sculpture date back as far as the fifth century B.C. (Nok, North Nigeria) and so much of it during the next twenty centuries is of immense artistic importance that I am sorry that Dr. Segy has not drawn more precisely from these to illustrate his book. He aptly quotes Picasso 'when the form is realised it is there to live its own life', for it is very true with so much of this African sculpture.—H.S.E.

THE WATER-COLOURS OF SIR FRANK BRANGWYN R.A. 1867-1956: By Cyril G. E. Bunt. (Leigh-on-Sea: F. Lewis (Publishers) Ltd. £8 8s. net.)

DURING the past sixty years certain trends in the fine arts, no doubt perfectly sincere in their inception, have, instead of developing progressively, degenerated, until we have reached a stage where standards of judgement are not merely confused but practically non-existent. Changes in the form and techniques of artistic expression are not only desirable but inevitable. It does not follow, however, that non-conformity of itself possesses any intrinsic merit, and unless individual interpretation is allied to some form of basic principle a point must obviously be arrived at where, for want of criteria, genuine criticism becomes impossible.

In judging the work of Frank Brangwyn future generations will undoubtedly recognise certain qualities that transcend what is merely fashionable. The masterly character of his art is revealed by a supreme ability to translate the richness of his visual conceptions into works of powerful originality in which draughtsmanship, design and colour are combined in equal measure. Fortunately, it can not be said that his genius passed unnoticed during his lifetime, and besides the great murals, his paintings in both oil and watercolour are included in public and private collections all over the world. The demand, already widespread, will certainly increase and for this reason *The Water-Colours of Sir Frank Brangwyn* will prove of particular interest to all admirers and collectors of his work in this medium.

In his brief text the author traces some of the cosmopolitan influences that contributed to the development of Brangwyn's creative genius. The first impressionable years of early childhood in Bruges, followed by the family's return to England, where his friendship with Arthur Mackmurdo led to employment with William Morris, in whose workshops he spent two years gaining experience in the techniques of applied design. Nocturnal ramblings through the streets of London in company with the Rev. Selwyn Image; excursions that no doubt helped to foster the spirit of wanderlust that attracted the artist to the port of Sandwich, and later sent him voyaging along the coasts of the Mediterranean and into the Black Sea. The vivid impressions gained during these and subsequent journeys to Russia, South Africa, Madeira, the West African coast and Spain are easily discernable in Brangwyn's murals and oil canvases. His watercolours, with which this book is concerned, have, by contrast, a quality of strength in repose. The authorship is unmistakable, but the modifications in tone and scale reveal a more tranquil and in some respects more satisfying aspect of his art. The forty illustrations, twenty-four of which are in colour, are well chosen and reproduced. By far the most important feature is however the catalogue, on which the publisher Mr. Frank Lewis spent four years of exhaustive research and enquiry, gathering his material not only from art galleries, museums, private collections and art dealers throughout the world, but also from the artist himself whom he knew personally for more than thirty years. Altogether 765 subjects are listed, together with details of their size, general history and, where known, the present ownership. No doubt some additions will be made in the course of time, but the fact that the vast majority of Brangwyn's watercolours are now so fully recorded is something for which art lovers will owe the publisher a debt of gratitude.—P.S-H.

THE COMPLETE ETCHINGS OF GOYA: With a Foreword by Aldous Huxley. (London: Allan Wingate. 42s. net.)

IN his Foreword Mr. Aldous Huxley tells us that in the etchings Goya 'composes almost exclusively in terms of bold separate masses, silhouetted in luminous grays and whites against a darkness that ranges from stippled pepper-and-salt to intense black, or in blacks and heavily shaded grays against the whiteness of virgin paper'. One can not help feeling that Mr. Huxley must have received a considerable shock when he saw these reproductions of the etchings, in all probability after he had written his Foreword. All Goya's superb incisiveness is lost in the dull, characterless brown ink which has been used throughout the book. It becomes tedious to look at these mere shadows of the originals, and one is grateful that the place of Goya's etchings among the masterpieces of graphic art is so firmly established that this unworthy 'complete' edition can do no harm to their reputation, and can take its place as a handy, if somewhat aggravating, reference book.

To judge from the copyright line this volume was first published in the United States as long ago as 1943. Thus it is not surprising to find the following note before the last section of the book, that devoted to thirty-nine etchings not included in any of the four famous series: 'The miscellaneous etchings are not available in originals in this country. As circumstances make it impossible to obtain even photographs of these they are reproduced here, in small size, from other reproductions, chiefly for their reference value'. Similar reasons, no doubt, account for the total exclusion, without mention, of plates 81 and 82 of *Los Caprichos*, of which only unique copies are known, while the three final plates of *Los Desastres de la Guerra* and the four final plates of *La Tauromaquia* are also reproduced in 'small size from other reproductions' because of their unavailability in the United States. It seems a pity that an English publisher should choose to re-issue such an American wartime production after an interval of sixteen years without at least rectifying some of the more glaring shortcomings necessitated by the conditions prevalent when the book was originally published.

In his short and very readable Foreword Mr. Aldous Huxley gives an interesting study of Goya, which does, however, demand a previous knowledge of the life and character of the great Spanish artist. The basic facts about Goya, such as the dates of his birth or death, or the dates of execution and publication of the etchings, can only be ascertained with the aid of some mathematical ingenuity from two paragraphs in

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the middle of the Foreword. One reader, at least, found it far easier to consult a biographical dictionary. Mr. Huxley forcibly makes the point that the four great series of etchings are late works, and outlines their place in the vital change that came over Goya's life and art after the serious illness of 1793, which resulted in complete deafness.

Nowhere in the book is any indication given of the actual size of the original etchings. The titles, in English and Spanish, are given in lists before each series, and with *Los Caprichos* translated excerpts from Goya's own commentaries on the plates are given. The translation leaves much to be desired. Thus the commentary to plate 31, *Ruega por ella* (She prays for her), reads; 'And she did well to do so . . . that God may give her luck, keep her from harm, moneylenders and cops . . .'!

All these points could easily have been forgiven if the reproductions had been good, but as one looks through the 268 plates one can not but be saddened that the brilliance of Goya's line and form should be so utterly lost. Even the bull in plate 21 of *La Tauromaquia*, standing 'triumphant, a corpse hanging limply across its horns, among the spectators' benches', looks a very tame specimen.—L.H.

HISTORICAL COSTUMES OF ENGLAND. From the Eleventh to the Twentieth Century: Written and Newly Illustrated by Nancy Bradfield, A.R.C.A. New Edition. (London: Harrap. 1958. 28s. net.)

THIS is a new edition of a work originally published in 1938, with new illustrations and added chapters to cover the history of dress from 1938 to 1956.

At first sight it attracts by the lively skill of these illustrations which appear as drawings of real people. This gain in liveliness means some loss of period quality, for they are the artist's people bearing the style of the twentieth century as well as the dress of their own time. The main lines of this dress for men and women in each period appears, with one or two uncertainties, clearly and stylishly; but there is little information in the drawings about the details of construction. This is understandable for the earlier periods, where there are no actual costumes to work from, but less forgivable for the illustrations from the eighteenth century onwards. No references are given to the sources of the illustrations, whether they are taken from actual garments, contemporary drawings or fashion plates.

As the author says in her preface that the examples selected 'are those which best represent the main changes in the everyday fashion of each period' one might comment on a number of omissions and inclusions. There is no example of women's dress between 1799 and 1812 although there are three for 1812-16: out of a total of six illustrations of women's dress for the reigns of Anne and George I there are two—back and front of the same dress—of a loose gown with a falling cuff to its sleeve. The text certainly says that this cuff was only occasionally used at this time. It was surely so occasional that it should not have appeared as a representative fashion of 1720, and is so unusual that a reference to the source here would have been particularly helpful. Most users of the book will be grateful for the series of men's fashions, particularly those of the nineteenth century, for which there are few books of easy reference.

The text is in note form with clear and constant reference to the figures and with marginal headings. Like the drawings it gives a fair impression of each period and throughout its course a good deal of useful information. It is a pity it has not been more firmly revised, to tighten up some of the vaguer statements and to correct a few inaccuracies. For instance, the crinoline petticoat was woven of horsehair, not padded with it.

Much work has been done on the history of costume since the first edition of the book in 1938 and many more actual garments have been collected and recorded. But in the list of the books consulted there is no note of any book on costume published since 1938, apart from Mr. Laver's two books on eighteenth- and nineteenth-century fashion plates and engravings from the Victoria and Albert Museum. And the author seems to have made a very limited use of actual garments.—A.M.B.

DAS SCHOENE MOEBEL IM LAUF DER JAHRHUNDERTE: Keyser: (Heidelberg 1958. P.W. Meister and H. Jedding D.M.29.80)

THIS book provides in handy format what is in fact an encyclopaedia of furniture. A brief introduction, illustrated by line drawings and four excellent colour plates, is followed by 568 half tone reproductions of furniture arranged in order of date, type and country of origin. Then come 32 pages of reproductions from the most important European furniture pattern books, 22 pages of French makers' marks and finally a useful glossary which includes short biographies of the leading cabinet-makers. Though such a book is bound to some extent to be a compilation from other sources, it is free from the time-worn errors that tend to be repeated in such works. The very fact that its author is Director of the Frankfurt-am-Main Museum is a guarantee of its quality.

Nearly all English publications on the subject of furniture are confined to English or at the most French furniture. This book looks further afield and covers the whole of Europe, including such specialities as the works of the Eger school and of the Pommersfelden cabinet-makers, of which so little is known in England, although both are well represented in the Victoria and Albert Museum. Each of the illustrations, which average about two a page for the larger articles of furniture and three to four for the smaller ones, is accompanied by a note which places the piece in its period and style and also comments on its aesthetic merits. A few minor amendments are called for in relation to the English section. Thus the story of the association with Prince Arthur of the oak cupboard in the Victoria and Albert Museum (No. 45) is no longer taken seriously; the chair (No. 158) can hardly be earlier than the seventeenth century; the Kent armchair (No. 266) is probably not earlier than 1730; the table (No. 374) is no longer attributed to Flitcroft; the settee (No. 414) is possibly Dutch or German but certainly not English; No. 370 is a side-table and the tripod-table (No. 372) is of early nineteenth century not mid-eighteenth century date. Finally, the author describes as 'Chippendale' pieces of furniture, the design of which is based on illustrations in Chippendale's *Director*, whereas they may in fact have been made by any one of the doubtless considerable number of English cabinet-makers who used the Director as a pattern book. Thus Nos. 407, 409, 410, 390 and 298 should all be described as after designs by Chippendale.

These are mostly minor errors of emphasis in a very comprehensive work, and I have no hesitation in recommending it as a most useful and reliable reference book for all those whose interest in furniture extends beyond the shores of Britain. The text is, of course, in German, but in view of the large number of illustrations and the system of arrangement by types which makes for ease of reference, it should be of use to those who do not understand German.—J.F.H.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Serbian Legacy: By Cecil Stewart. London: George Allen and Unwin Ltd. 42s. net.

Handbook of English Costume in the 19th Century: By C. Willett Cunnington and Phillis Cunnington. London: Faber and Faber. 84s. net.

Great Coins and Medals: Text by Jean Babelon. 167 photographs by J. Roubier. London: Thames and Hudson. 63s. net.

Reflections on Art. A source book of writings by artists, critics and philosophers: Edited by Susanne K. Langer. John Hopkins Press. London: Oxford University Press. 52s. net.

Roman Theater-Temples: By John Arthur Hanson. Princeton University Press. London: Oxford University Press. 60s. net.

English Domestic Silver: By Charles Oman. Fourth Edition. London: Adam and Charles Black. 21s. net.

Modigliani: Man and Myth: By Jeanne Modigliani. Translated from the Italian by Esther Rowland Clifford. London: André Deutsch Ltd. 55s. net.

The Pelican History of Art: Edited by Nikolaus Pevsner. Carolingian and Romanesque Architecture: 800-1200: By Kenneth John Conant. Harmondsworth, Middlesex: Penguin Books. 70s. net.

The Case of Salvador Dali: By Fleur Cowles. London: William Heinemann. 42s. net.

Epoch and Artist. Selected writings by David Jones: Edited by Harman Grisewood. London: Faber and Faber. 25s. net.

CHARLES BRANDON, DUKE OF SUFFOLK. ATTRIBUTED TO THE MASTER OF THE PORTRAIT OF QUEEN MARY TUDOR, HENRY VIII'S SISTER, WIDOW OF LOUIS XII OF FRANCE, WHOM BRANDON MARRIED. PANEL, SIZE 22⅝ × 18⅜ IN. (57·5 CM. × 46·5 CM.). THIS IMPORTANT PICTURE IS DISCUSSED IN 'ROUND ABOUT THE GALLERIES' (PAGE 247).

In the possession of the Norbert Fischman Gallery, 26 Old Bond Street, London, W.1.

JACOB MARREL [illegible] OIL ON PANEL, 25 [illegible] 18 INCHES.

In the possession of Messrs. [illegible] Ltd. Limited, The Manor House, Ditchling, Hertfordshire, [illegible] £[illegible] 0s. [illegible] on their Stand (No. 13) at the "Antique Dealer" Exhibition, Grosvenor House, London (June 16th–28th)

A Commode in the French Taste

BY E. T. JOY

JUST two hundred years ago the rococo period of English furniture, springing from the French *rocaille*, was reaching its climax. Its origins and development are now much more clearly understood and appreciated, and few would dismiss its decorative forms, as George Smith did in 1828 in the heyday of the Regency style, as 'the unmeaning scroll and shell work with which the furniture of Louis's reign was so profusely encumbered'. Rather, today we regard the rococo play on subtle lines and on intricate curves, often of asymmetrical form, as one of the most delightful creations of French artistic genius. We realise, too, that the Rococo had a strong practical side; for while it produced a great phase of French decorative furniture it also set a new standard in its chairs and settees, which were designed in close relationship to human posture.

The rococo style began to affect English craftsmanship in earnest in the decade 1750-60, and in furniture it received its greatest impulse from the publication of Chippendale's *Director* in 1754. This book, the first to be devoted entirely to furniture, and the first to be published by a cabinet-maker, translated the style into the whole range of furniture. And we now realise that the designs for Gothic and Chinese furniture which also appeared in the book were not really separate styles, but had a great deal in common with the Rococo and were often skilfully blended with it.

Commodes were undoubtedly the most important pieces of furniture made in France at this time. They were costly and essentially decorative, for they were made to occupy a prominent position in the saloons or drawing rooms of the great houses of the period. On them, therefore, was lavished all the skill of which the cabinet-makers were capable. The earliest attempts in England to copy French models were not altogether happy. It was difficult to capture the subtlety of the French pieces, and it became clear that the exuberant vitality of French decoration was not completely grasped by English craftsmen, though their technical efficiency was not in question.

But when the lavish French treatment was simplified, and when decoration with fine veneers and marquetry was revived about 1765, these English commodes in the French style could rank among the finest pieces made during the century, rivalling, perhaps for the first time, the best work of the great French *ébénistes*.

An excellent example of this phase is illustrated above. This commode, of date about 1770, was formerly at Bretton Park, Wakefield. The bold curves, the side drawer fronts of bombé form, the marble top, and silvered mounts and handles, seen on the following two pages, all indicate the French taste. The veneers are of satinwood with cross-banded borders of tulipwood. Both satinwood and tulipwood were newcomers at this time. The rich tone and clear grain of high quality satinwood, which came up beautifully under polish, made it an admirable veneer for good furniture from about 1765, particularly when set off by the variegated stripes of tulipwood (imported from Brazil after 1750).

The metal enrichments on this commode are worth special notice. They are mercurially silvered; the hand-chased brass was treated with an amalgam of mercury and silver and then fired, so that the mercury evaporated, leaving the silver set hard and capable of high polish. The back plates and handles on the drawer fronts are typical of the balanced asymmetry of the Rococo, and the central drawer is fitted for writing.

This type of commode had a comparatively short history. After about 1780 the shape and decoration changed. First the semi-circular form became fashionable and then, during the Regency period, the rectangular, while veneering and marquetry were gradually superseded by painting and then by solid wood and brass inlay.

English commodes made in the French taste ranked amongst the finest pieces made in England during the third quarter of the eighteenth century. This example, in the possession of Messrs. H. Blairman & Sons, is veneered in satinwood with cross-banded borders of tulipwood. The metal enrichments are especially noteworthy since they are silvered.

William Hallsborough Gallery

'Fine Paintings of Four Centuries'

DURING the past few years the Hallsborough Gallery, 20 Piccadilly Arcade, London, S.W.1., has built up a reputation for exhibiting Old Masters and Impressionists of the highest quality and provenance, and the fastidious collector can always find something there of unique importance.

The delightful *Portrait of a Little Girl* reproduced in colour on the front cover of this issue of *The Connoisseur* is by the French portrait artist Jean-Baptiste Perroneau whose works are very rare and very much sought after. Perroneau had a tremendous gift to bring out the inner meaning of his sitters' character and this can be seen in the magnificent portraits of his aristocratic patrons. He seems, however, in a particularly happy mood when painting children, as in *The Girl with a Cat* (National Gallery), one of the most popular child portraits in the world. The charm of the Hallsborough picture, *Portrait of a Little Girl*, is quite exceptionally touching. Perroneau beautifully conveys the innocence in her sweet expression and at the same time the worldly-wise look in her eyes, supported by the fashionable fussy trimmings and grown-up tulle bonnet of her time.

Charm, the keynote of French eighteenth-century art, a virtue that would appear to have escaped the twentieth, is also expressed with great effect in a very fine example from the Rothschild Collection. It is a *Pastoral Scene with Shepherdess and her Children* by François Boucher, reproduced on page IX. The young Shepherdess sits near a fountain in a clearing in the woods and is nursing her baby, the older child snuggling against her. Nearby is a cradle, on which the picture is signed and dated 1762. There is Boucher's magic in the idyllic landscape of trees and animals, but there is also the unusual quality of tenderness and touching mother-love in the intimate and homely atmosphere in which the shepherdess and her children are portrayed. It is as if Boucher, who was 'premier peintre du roi' and 'Madame de Pompadour's protégé', had turned in his maturity, after so many brilliant scenes of bucolic pleasures, to the more tender and deep feelings of motherhood.

There is a really choice piece for the collector by Jean-Baptiste-Joseph Pater. This painter of the famous 'Fêtes Galantes' emerges here as a very sensitive artist with a 'landscape' which is entirely landscape without any figures. This is a rare work by this painter and the beauty of the landscape with its soft colouring and delicate execution can be appreciated without the eye being distracted by the busy figures of his usual 'Fêtes Galantes', 'Conversations Galantes' and 'Concerts Amoureaux'.

Fantin-Latour is represented by a Still Life of *Peaches in a Glass Dish* dated 1886 and a Flower Piece of *Lilas Violet* dated 1880, reproduced here. Both paintings come from the well-known Dutch collection of the late H. E. ten Cate and have the perfection of style and sentiment for which this master is universally acclaimed. There is a single red rose so nonchalantly thrown into the corner of the Still Life—which is sheer genius.

So much for the most attractive of the French pictures at the Hallsborough Gallery. As for examples of the Dutch seventeenth century, *The Castle by the River*, by Salomon van Ruysdael, signed with monogram and dated 1643, is a work that would be conspicuously fine in any collection. Reproduced in the May number of *The Connoisseur*, the black and white reproduction misses unfortunately the magnificent silvery tones of the lovely sky and the shimmering light pervading the whole river. This outstanding painting comes from private collections covering a long list from St. Petersburg to Philadelphia. It is interesting to compare the delicate genius in this example with the powerful touch of a peaceful and serene *Landscape* by Jan Wynants and to recall what an influence this painter had on Gainsborough in his early years.

There is an exceedingly fine painting by Adriaen van Ostade, the happy recorder of the pleasures of all classes in seventeenth-century Holland. *Five Boors at a Window* immortalises an incident typical of good companionship. This is a small panel of high quality and important provenance. It also comes from a long line of private collectors, is recorded in Smith's Catalogue Raisonné and Hofstede de Groot, and has been shown publicly no less than four times in England, including the Royal Academy of Arts.

All these works and other examples of 'Fine Paintings of Four Centuries' may be seen *by appointment only* at the William Hallsborough Gallery (Telephone: GROsvenor 1923).

Fantin-Latour, 'Lilas Violet', canvas, 13¾ × 11 in.: No. 997 in Mme. Fantin-Latour's 'Catalogue de l'Oeuvre Complet de Fantin-Latour' (1911).

The Connoisseur's Diary

Church Art in Essex : Sculpture in the Huntington Collection : 'Romantic' Exhibition for London

A SECOND exhibition of church art, organized by the Friends of Essex Churches, is to be opened by the Dean of Gloucester at the Minories, Colchester, on June 2. It will continue until June 27. Those who saw the former exhibition, opened by Mr. Basil Spence in May 1955, will welcome the opportunity to see more of the county's ecclesiastical treasures, which are mainly post-Reformation. Proximity to London, together with strong Puritan and Parliamentarian traditions, meant that little escaped the zeal of the iconoclast in Essex. For all that, the Earls Colne (1520) and Great Waltham (1521) patens, both of which will be shown, are deservedly prized possessions. Fortunately, the wealth of the county during the great days of the East Anglian wool trade compensated for less favourable influences by giving the Church in Essex munificent patrons during the sixteenth century as well as later. A fine series of Elizabethan cups will be on view, ranging from the simple Lambourne cup, the earliest in the county, which bears the same maker's mark as one at St. Margaret's, Westminster, to the elegant little cups with oviform bowl and skilfully executed floral design in their decoration from Wendens Ambo and Dagenham. Both the latter bear the York assay mark, and were evidently presented by wealthy donors.

The exhibits in the forthcoming exhibition will be drawn from every part of the diocese, and will be arranged to present the prevailing trends in both art and worship during each succeeding generation. Private owners as well as church authorities are co-operating, and the exhibition will include such pieces as a Flemish triptych captured from the Spanish Armada, from the collection of Mr. P. St. Clere Raymond of Belchamp Hall; and an Andrea della Robbia Virgin and Child of *c.* 1476, a Rouen figure of *c.* 1720, here illustrated, and a small Russian icon from the collection of Captain J. J. Tufnell of Langleys. The exhibition will also be enriched by the loan of beautiful pieces of secular silver, such as the 1634 strawberry dish from Little Canfield, which eventually came into the service of the Church as a paten.

At the same time as the exhibition of Church Art in the Minories there will be an exhibition of recent archaeological finds in the Castle Museum, Colchester.

Add van Beuningen

A SINGULAR tribute is paid by the Boymans Museum in the perpetuation of the name of one of its greatest benefactors. The van Beuningen Collections have been acquired by the city of Rotterdam, and the Boymans having been, as a result, immensely enriched, this leading European museum will in future be known as the Museum Boymans/van Beuningen. The galleries containing the new acquisitions are now open.

Sculpture in California

WHILE most British and American museums rightly feel it incumbent upon them to publish lavishly illustrated and well-documented catalogues of their paintings and drawings, relatively few produce so much as a hand list of their works of sculpture. Mr. R. R. Wark's *Sculpture in the Huntington Collection* (The Huntington Library, San Marino California; $3.00 net.) must therefore be accorded a very warm welcome, even though it accounts for no more than twenty-nine of the several hundred bronzes, marble statuettes and busts, terracottas and garden ornaments in this remarkable American museum. This handsomely produced volume consists of a general introduction, forty-seven plates and a catalogue raisonné of all the works illustrated.

Captain J. J. Tufnell, of Langleys, has loaned this 'Virgin and Child' to the forthcoming exhibition in aid of Essex churches. Of Rouen faience, c. 1720, the figure has a pink dress with an azure blue mantle. See first story above.

The photographs, taken by Mr. Frank Reinhart, are of outstandingly high quality and faithfully reproduce the surface texture of objects in various mediums. Mr. Wark's notes are scholarly and his attributions cautious.

Signed Group of Bronzes

Most of the works described in this volume derive from late sixteenth-century Italy or late eighteenth-century France. The most important exception is a late fifteenth-century bronze statuette of *Apollo* which has clear affinities with Tullio Lombardo's *Adam* (now in the Metropolitan Museum) and may be attributed to an artist in his circle. The late sixteenth-century bronzes include a justly famous group of *Nessus and Deianira* signed by Giovanni Bologna, a crouching *Venus* from the same artist's studio, a graceful *Mercury and Psyche* probably after Adriaen de Vries, and a figure of a man carrying a child which has sometimes been attributed to the mysterious Domenico Poggini. Among eighteenth-century French bronzes in the collection are a pair of statuettes of children after J. B. Pigalle and a statuette of Houdon's *Diana* cast for Girardot de Marigny in 1782. Mr. Wark has also ascribed to the eighteenth century an attractive *Nymph* and *Satyr* which were thought, by both Bode and Planiscig, to be sixteenth-century Italian works though they are clearly in the neo-classical style and probably French. There is one exquisite terracotta group of a woman playing with a child by Clodion and a good terracotta bust of a man tentatively (and not very convincingly) ascribed to Houdon. But perhaps the finest eighteenth-century sculptures in the collection are in marble, notably a statuette of a bather by Falconet and two excellent busts by Houdon, one being a portrait of his daughter Sabine.

This book will be of great value to all students of Italian and French sculpture. But it can be considered as little more than a very piquant and delightful *apéritif*. In his introduction, Mr. Wark remarks that his book 'is designed to indicate the character, quality, and chronological range of the sculpture collection' which 'deserves to be more widely known that it is at present'. While admirably fulfilling this aim, the present volume does not diminish the need for a full catalogue of the collection. It is only just that appetites so enticingly whetted should soon be sated.

New York Times Insignia

MR. ARTHUR HAYS SULZBERGER, publisher of the *New York Times*, has made a change in the official seal which heads his great newspaper. The new one is a replica of an English

eighteenth-century carved pine eagle. The original, from which it was made, is 5 ft. high and will stand, Mr. Sulzberger tells me, in the entrance hall to the new N.Y.T. building now being constructed. The eagle was supplied by Pratt & Sons, 160 Brompton Road, London, S.W.3.

Turners from America

WHAT will almost certainly be the most ambitious exhibition organised in Britain since the war is planned to open on July 10 at the Tate Gallery and at the Arts Council's gallery in St. James's Square, London. Composed of 999 items, it will have for its theme 'The Romantic Movement' (1780-1850).

Sir Kenneth Clark, outlining his plans for the exhibition in London last month, revealed that works by Turner and Constable, two of the greatest English romantic painters, would provide one of the outstanding features of the exhibition. From America, for example, will come some of the finest Turners, among them *The Burning of the Houses of Parliament* and *The Slave Ship* from Boston. The latter has not been seen in England since it was shown at the Royal Academy in 1840.

In addition to some 350 oil paintings, the exhibition will include watercolours, prints and drawings, sculpture, manuscripts and toys. Pictures are being loaned by the Queen, the Rijksmuseum, the Louvre, the Bibliothèque Nationale, the Musées Royaux, Brussels, and from museums which include those at Munich, Rome, Milan, Stockholm, Berlin, Boston, Detroit, Warsaw and Zürich. A particular delight will be Delacroix' *Massacre of Chios*, which is coming from the Louvre, and important examples of the work of Géricault, Blake, Fuseli and Goya. Sir Kenneth Clark also plans to show 'a beautiful room of lunatics, and prison scenes which the Romantics so adored'.

Waddesdon Manor

With reference to the article on Waddesdon Manor (pp. 204-213), the National Trust announces that the house and grounds will not be open to the public before July 1st at the earliest. A further statement concerning times and conditions of admission will be made in due course.

News in Brief

Mr. Bernard Berenson has presented a *Madonna and Child*, the centre panel of a triptych by Ambrogio Lorenzetti, to the Uffizi Gallery, Florence.

Toledo Museum of Art announces the election of Mr. Otto Wittmann as Director, in succession to Mr. Blake-More Godwin, who has been elected a Vice-President and member of the executive committee.

Charity Sale 1: An art auction in aid of the Save the Children Fund will be held at Christie's on May 27 at 8 p.m.

Charity Sale 2: A sale of works of art in aid of the Historic Churches Preservation Trust will be held at Christie's on July 8.

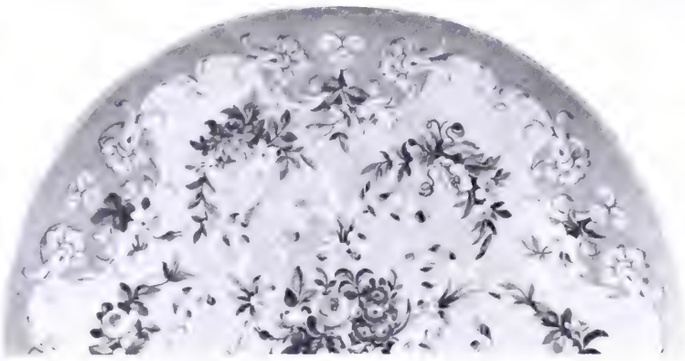
Royal Worcester Porcelain Company has converted a ballroom above its 30 Curzon Street, London, headquarters into a permanent Exhibition Centre.

Woodworm and Dry Rot Centre, 23 Bedford Square, London, W.C.1, has instituted a furniture preservation service.

Micro-filming of historic documents, etc., is a service now given by: University Microfilms, Dering Yard, 67 New Bond Street, London, W.1 (Tel: MAY 1933).

Ninth Northern Antique Dealers' Fair will be held at the Royal Hall, Harrogate, from September 3-10.

Three more (see the last issue) exhibits which can be seen in the current Paris Foire des Antiquaires at Porte de Versailles: a fine portrait by J. M. Nattier, from the Cailleux Gallery; detail from an Aubusson carpet from Galerie Persane; and one of a pair of gilt-wood Regence armchairs stamped 'I. AVISSE', covered in silver and gold brocade. The catalogue of this month's Hôtel Drouot Sale of Coins (M. Jean Vinchon) is now available.



Forthcoming Sales

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SELLING AT SOTHEBY'S: 1. Sir Peter Paul Rubens. 'The Adoration of the Magi', 12 ft. 2 in. × 9 ft. 5 in., painted in 1634 for the Convent of the Dames Blanches, Louvain (the Convent records show a payment for it of 920 florins on 9 March, 1634). Selling, with a number of other important pictures, including two Claudes ('The Golden Calf' and 'The Sermon on the Mount'), on the instructions of the Executors of the late Duke of Westminster (see also No. 4), on June 24. 2. J. H. Fragonard. 'Le Philosophe', 22 × 28¼ in. Selling June 10. 3. One (Sir Walter Raleigh) of a group of four miniatures by Nicholas Hilliard. Selling on May 14. 4. A diamond tiara, embodying the two pear-shaped 'Arcot Diamonds', also a large circular-cut stone. Selling June 25.

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1. One of an important pair of bronze garden vases, 3 ft. high, originating from the Château de Bagatelle. £750 (Sotheby's). 2. Chippendale kingwood and burr walnut marquetry serpentine fronted commode, with ormolu mounts. Dollars 22,000 (£7,857) (Parke-Bernet, New York). 3. J. M. W. Turner, R.A. 'Brunnen, Lake of Lucerne', drawing 11 × 18¼ in. £4,000 (Sotheby's). 4. 'The Visitation.' One of a pair of silk and gold thread needlework pictures, signed Edmund Harrison, embroiderer to Charles I £1,050 (Sotheby's). 5. A 6 ft. 2 in. long Louis XV mahogany bureau-plat, the ormolu bearing the crowned 'C' stamp. £2,310 (Christie's). 6. Louis XV 59 in. long rosewood bureau-plat. £294 (Christie's). 7. Louis XV bureau-plat, 54 in. long. £1,470 (Christie's).

International Saleroom

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International Saleroom

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8. 'St. George and the Dragon'. By Vitale de Bologna, panel 85 × 70 cm. Dutch f. 48,000 (£4,511) (Paul Brandt, Amsterdam).
9. Paul Sandby, R.A. 'Portrait of the Artist', drawing, 6 × 4½ in. £400 (Christie's: sale of the Collection of Drawings by Thomas and Paul Sandby totalling £10,411).

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10. One of a pair of George I double-lipped, 9 in. wide sauceboats, maker's mark L. C. below a fleur-de-lis and crown, 1724. £1,700 (Sotheby's: a record auction price for a pair of sauceboats).

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International Saleroom

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11. William and Mary flagon, 13⅜ in. high, 1690, maker's mark IS in monogram probably for John Sutton. From Westerleigh Church, Chipping Sodbury. £550 (Christie's). 12. A Norwegian large cylindrical peg-tankard and cover, 9 in. high, by Jan Reimers, Bergen, 1660. £720 (Christie's). 13. Henry VIII Apostle (St. Thomas) spoon, 1541, maker's mark a pheon (?) £150 (Christie's: a fourteenth-century English silver spoon in the same sale secured a record price of £650; a Scottish quaich £1,700, another record price). 14. Meissen chess set of 32 pieces, blue crossed swords marks, c. 1745. £714 (Christie's). 15. William and Mary silver toilet service, by Anthony Nelme, London, 1691. Dollars 11,500 (£4,107) (Parke-Bernet). 16. Meissen group Scaramouche and Columbine, 7 in. high, modelled by J. J. Kaendler, c. 1740. £787 (Christie's). 17. One of a pair of 14½ in. high mahogany English silver-mounted knife-boxes, by Jno. Carter, London, c. 1775. Dollars 900 (£321) (Parke-Bernet).

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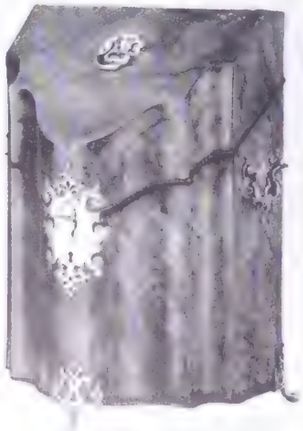

Forthcoming Sales

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SELLING AT CHRISTIE'S. 1. 'The Feeding of the Five Thousand'. By Heinrich Fernhof, panel 31½ × 39 in. Selling in late May. 2. An important Stradivarius violin, known as 'The Dancha Stradivari'. Selling early June. 3. One of a pair of 14⅞ in. high pale green jade lanterns, in an important collection of jade to be dispersed during June. 4. A Louis XV parquetry poudreuse, 35 in. wide, stamped 'S.B. Hedouin JME'. Selling at the end of May or in early June. 5. Böttger (c. 1720) porcelain part tea and coffee service, painted in schwarzlot by Suffenwerth, silver mounts by Elias Adam of Augsburg. Selling on May 25. 6. A German wheel lock arquebus with brass barrel and finely engraved staghorn stock, 42 in. long, first half eighteenth century. Selling in June.

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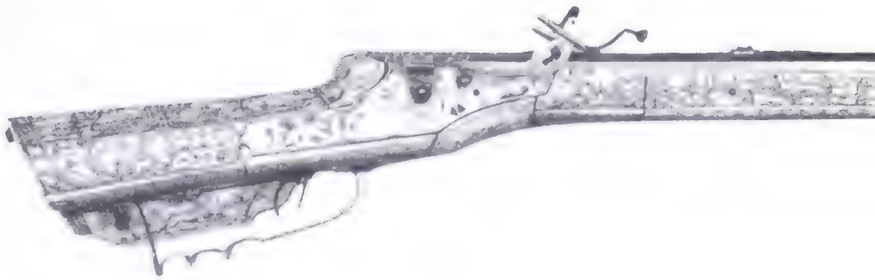


Portuguese Furniture of the Seventeenth Century - II

BY ROBERT C. SMITH *Professor of Art History, University of Pennsylvania*

ALSO Portuguese is the practice of inserting a brass-headed pin at the intersection of legs and stretchers, which projects several inches beyond a flat filigree plate of brass designed to fit the outer faces of the square junction blocks (Nos. 9, 10, 11 and 12). This causes the same lively contrast as the brass studs of the leather chairs. The upper part of these tables is a compact rectangular mass into which are fitted drawers and panels (on the short sides) with convex faces called *almofadas* or cushions. This surface is often repeated in the form of a cushion frieze below.

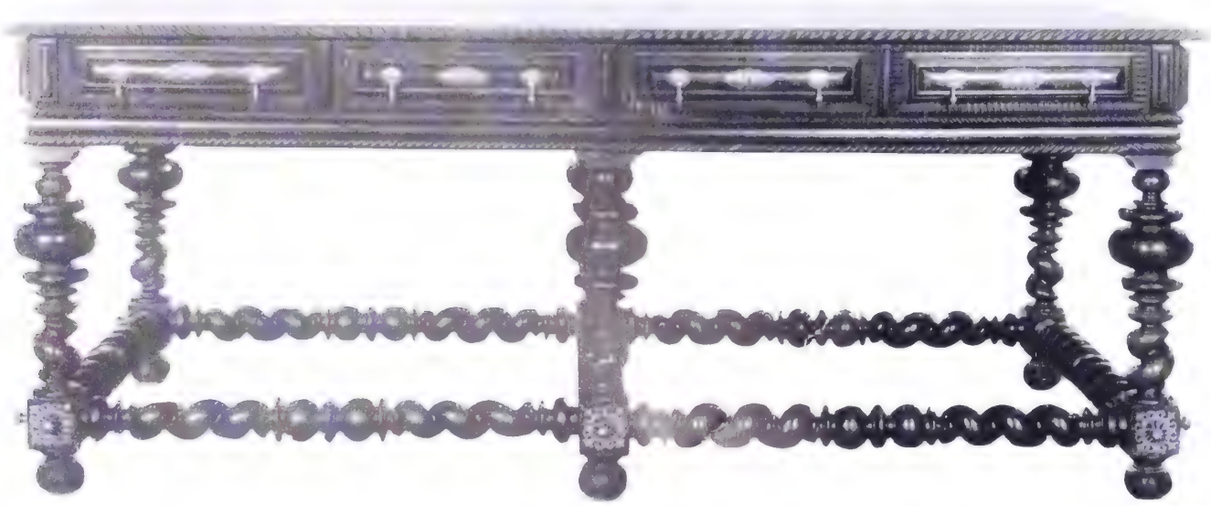
Both drawers and panels are framed by borders of narrow strips of corrugated moulding made by a specially constructed plane which Joseph Moxon called a 'Waving Engine' in his *Mechanick Exercises* of 1683. Known in Germany as *Flammleisten* or flamework, this type of decoration seems to have been invented by the Nuremberg cabinet-maker Johann Schwanhardt before his death in 1612; it is as characteristic of the seventeenth century as linenfold panelling is of the fifteenth. Seldom used in Spain, except under Portuguese influence, wave ornament was extremely popular in Portugal and Brazil, where it was called *tremido* or flutter work. The drawer pulls, which are of the conventional teardrop variety, hang from small brass filigree plates, which, like those of the legs, are of vaguely Islamic design.

In the seventeenth century, all over Europe, cabinets with many drawers and compartments, were used to store papers and precious objects. In Italy, southern Germany, Flanders and France, they were designed with architectural fronts, and frequently incorporated ivory, ebony, tortoiseshell and mosaics of coloured marbles. In the Iberian peninsula, on the other hand, these cabinets were made, with very few exceptions, entirely of wood.

In Spain the simplest form is that of the *papelera*, an upright box of drawers carried generally on pear-shaped feet. They were designed as portable objects to be set upon shallow chests or tables, forming an ensemble known as *arquimesa*. The more elaborate cabinets called *vargueños* were made with fall fronts supported on wooden slides, their brilliantly painted interiors subdivided, like the niches of contemporary altarpieces, into many arched compartments framed by arches carried on twisted columns.

Portuguese cabinets of the seventeenth century have nothing to do with vargueños. They are all based on the *papelera* model, an upright box of drawers. They have open fronts with no compartments and from 9 to 16 drawers identical in shape and decoration. But here the resemblance ends. The *contadores*, as they are called in Portuguese (Nos. 10, 11 and 12), have specially designed stands of four turned legs, which often are more richly decorated than the cabinets. These were never gilded or painted and, indeed, are the only European cabinets of this period in which no use is made of inlay, marquetry or veneers. They rely for their effect wholly upon their fine lines and excellent craftsmanship (which almost always is better in Portuguese furniture than in Spanish) and the handsome surfaces of the rosewood from which they were generally constructed. As a result, these cabinets have a flat appearance, unusual in the age of the baroque, and conform much better than the gaudy Spanish vargueños to the haughty yet austere spirit of the Iberian peninsula in the seventeenth century.

Although the contadores have never been thoroughly studied, and no chronology can as yet be established, it appears from inventories and other documents that they were especially popular in the late seventeenth century. Catherine of Bragança,



9. Table. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

10 (Left). Cabinet. Mid seventeenth century. Museu Nacional de Arte Antiga, Lisbon. **11. Cabinet. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.**

for example, had dozens of them in her residence at Lisbon, after her return from England in 1693.

At least three types of contador appear to exist. In the first, which may be the earliest, the cabinet, like the Spanish papelera, has a severely plain rectangular frame (No. 10). Lusitanian taste, however, is expressed in the metal plates attached to the corners. The identical drawers are decorated with *tremido* mouldings, glued into place, as on the drawers of tables. This appears also in the upper frame of the stand, while the apron, which is a principal feature of the design, is generally composed of quite naturalistic acanthus leaves with a cherub's head or bird in the centre. The legs, of ball and disc or spiral turning, have the distinctive feature of larger motifs inserted near the top, as well as the pins and plates of late seventeenth-century tables.

In a second group, both cabinets and stands have classical cornices (No. 11). Tremido work tends to disappear, while the aprons of the stands are carved more flatly, with non-naturalistic ornament. In one fine example at the Lisbon Museum the entire front is drawn together through the rhythmic use of vertical and diagonal lines. In another, at the Évora Museum, the cornice has become more conspicuous, the geometric ornament more plastic, and a central stretcher with its finial has been added to the stand.

In the contadores of the third group, this feature if used tends, like the turning of the legs, to become exaggerated. Also the apron assumes more ample proportions and is decorated with naturalistic acanthus patterns. One extraordinary cabinet in the Lisbon Museum has decorated angle columns like those of late Renaissance altarpieces made before 1675 (No. 12). The plastic carving of the large apron of the stand, in which children's figures appear beside plumelike leaves, suggests, however, a later dating; for it belongs to the National Style of the wooden retables of the close of the century. The urchins, entwined among the leaves are obviously related to those on the tooled leather chair-backs. They also resemble the boys with crowns on English caned chairs of the reign of Charles II,. In this connection it is worth remembering the King's Portuguese marriage, although there is no evidence that this Charles II motif was inspired by Portuguese usage.

If the contadores were a fashionable novelty in Portuguese seventeenth-century furniture, the great chests of the period were certainly the symbols of tradition. Austere in their flat decoration, they are frequently carried on the backs of small recumbent woodcarved lions which, like the stone or marble equivalents of contemporary tombs, descend from Romanesque prototypes.

The decoration of these chests is almost exclusively geometric, and the most popular motif is that of a large lozenge set in a square or rectangular frame (No. 14). This ornament can be related directly to architectural decoration, for an identical motif was commonly employed to decorate the plinths of pilasters and columns in Portuguese church interiors of the seventeenth century. It also appears at the base of the frame of a number of doorways and seems to have come from Venetian architecture through the illustrations in Sebastian Serlio's treatises on architecture. What gives these great chests their distinctive personality are the rows of tremido moulding applied to the frames of the lids, the decorative panels, and the drawers

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12. Cabinet. Second half of the seventeenth century. Museu Nacional de Arte Antiga, Lisbon.
13. Bed and Stool. Late seventeenth century. Fundação Ricardo Espírito Santo Silva, Lisbon.
14. Chest. Seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

at the bottom, of which there are generally six.

Similar lozenge decoration and tremido borders decorate the massive chests of drawers without feet, called *caixoes*. Made of native or Brazilian woods they are the glory of Portuguese seventeenth-century church sacristies. Lozenge ornaments and tremido borders occur also on the door panels of a number of tall sacristy cupboards or wardrobes, where they are often combined with friezes and vertical panels of plume-like acanthus leaves: that favourite decoration for retables in the last quarter of the seventeenth century. In one fine example (No. 15) in the Lisbon Museum the surface is gilded and polychromed, like those of the altarpieces of this period.

Portuguese beds seem to have enjoyed a reputation for luxury in Renaissance and Baroque Europe. Early in the sixteenth century the Portuguese, Pedro Monge, sold to Francis I a great bed 'marqueté de feuillages de nacre de perles'. Inventories of the period often list Chinese pieces that were gilded and red-lacquered, like those which the French traveller François Pyrard saw in 1608 in the hospital of Goa in Portuguese India. In 1686, when Siamese envoys visited Louis XIV, they were shown among the state treasures beds of Portuguese workmanship. Bedsteads of ebony overlaid with silver and hung in crimson are mentioned in descriptions of royal ceremonies at Lisbon in the late seventeenth century.

Although nothing so lavish as these royal beds have been preserved, there are many fine specimens today in private and public collections in Portugal. These beds fall into two principal categories, corresponding respectively to the first and second halves of the seventeenth century. The simpler examples are made of native chestnut and walnut; the finer, of rosewood and *vinhático* from the forests of Brazil. Brazil also provided *peroba amarela* wood, used for rails and splats, because its hard surface was thought to be proof against insects. Also, to give protection

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from insects, some bedsteads were made of wrought iron, probably under Spanish influence, like the fine example at the Museu Nacional Soares dos Reis in Oporto.

This wrought iron bed belongs to the first category, which is distinguished by a head-board designed in the form of a double arcade, the lower broader than the upper. This was undoubtedly inspired by Spanish usage, rows of arches having been used in Spain since Romanesque times for the decoration of beds as well as chests and benches. Portuguese character is expressed in the tremido and brass decoration and also by paired volutes at the top of the headboard, which are carved in a flat form like those of the stretchers of early seventeenth-century chairs. These Portuguese beds of the first half of the seventeenth century usually have short posts in the form of columns attached to the front and rear legs. On occasion the posts are extended to support the frame of a canopy.

In beds of the second category—corresponding to the period 1660-1700—posts, headboards and footboards are decorated with

15. Cupboard. Seventeenth century. Museu Nacional de Arte Antiga, Lisbon.

the lavish turning used on tables and stands; although the motif of projecting discs and balls is rarer. A new device appears, consisting of small turned finials and pendants called *bilros*, which separated by an open area, create the effect of interrupted movement. Reminiscent of the stalactites and stalagmites of Moorish plaster decoration, these ornaments can be seen in a typical late seventeenth-century bed in the Fundação Espírito Santo Silva, where they are combined with other characteristic Portuguese adornments (Fig. 13). Outstanding among these embellishments are the brass pins at the junction blocks of the legs, running acanthus friezes, undulant cut-out edges and tremido mouldings. Especially Portuguese is the use in both footboard and headboard of a row of parallel diagonal lines divided in the centre in divergent directions (No. 10). At the top of the headboard appear vigorously curving interlacing ribbon-like forms that define one type of front stretcher used in the *cadeiras de sola* (see illustration No. 7 in Part I). In the centre, beneath a shell, and framed like a tabernacle, is the design of a cross, carved flatly in contrast to the plasticity of the shell. The same flat treatment was given to other motifs like pelicans and coats of arms, which occasionally occupy the place of honour.

It is sometimes claimed that this flat carving comes from Goanese furniture imported into Portugal. This derivation seems unlikely, however, because the carving is not accompanied by any motifs that seem to be specifically Indian, and because the arrangement of the ornament around the tabernacle fits into the decorative schemes of contemporary Portuguese architecture. Nor is such carving found on the numerous cabinets, cupboards and tables which are known to have been produced at Goa in the seventeenth century and which constitute an Indo-Portuguese school of cabinet-making quite distinct from the European type of furniture of the Portuguese homeland.

After 1700 Portuguese furniture began to lose the original character it had possessed for half a century. The eighteenth-century cabinet-makers of Portugal, like those of Germany, Italy, and Spain, became so deeply influenced by the styles of France and England that their work, charming and skilful though it is, cannot really be considered as a national expression.

1. 'Williamsburg Kitchen'. By Charles Sheeler (Collection of Mr. and Mrs. John D. Rockefeller III). Sheeler began as a 'photographic' realist but has developed as a pattern maker – clean, hard compositions in which the realism is dominated by forms in an overall design.

2. 'Snow Covered Street in Montmartre'. By Utrillo (Mr. and Mrs. Winthrop Rockefeller): a picture which is an excellent example of Utrillo's vigour, poetry, and lightning-like spontaneity.

3. 'Portrait of Mme la Comtesse de la Porte'. By Jean Marc Nattier (Mr. and Mrs. Jean Mauzé).

4. 'Portrait of Miss Juliet Mott'. By Gainsborough, 1766 (Mr. and Mrs. Laurence S. Rockefeller). This picture, given to these collectors by their aunt, Miss Lucy Aldrich, has been called one of the most captivating portraits Gainsborough ever painted.

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A (Rockefeller) Family Exhibition

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5. 'Boy with Red Waistcoat'. By Cézanne (Mr. and Mrs. David Rockefeller). Some critics count this picture one of the greatest paintings owned by the sons and daughter of John D. Rockefeller. Last summer another version of this picture was sold at auction to Paul Mellon, trustee of the U.S. National Gallery, for 616,000 dollars.

6. 'Flowers'. By Rachel Ruysch (Mr. and Mrs. Winthrop Rockefeller).

7. 'Chrysanthemums'. By Fantin-Latour (Mr. and Mrs. Mauzé).

8. 'Portrait of Meyer de Haan'. By Gauguin, 1889 (Mr. and Mrs. David Rockefeller). In their New York house these two collectors have assembled an uncommonly fine selection of French Impressionist paintings. Meyer de Haan, a dwarf Dutchman and fellow artist, often rescued Gauguin from financial desperation.

9. 'Girl with a Veil'. By Matisse (Mr. and Mrs. Winthrop Rockefeller). This pencil study, made in Nice in 1929, is a superb example of Matisse's skill of hand, and indicates how softly graceful he could be.

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WHAT is the taste in pictures of the Rockefeller family? The daughter and five sons of John D. Rockefeller answer this question themselves. These nine paintings are selected from a charity exhibition of fifty pictures belonging to the Rockefeller family, which are now showing at the Knoedler Galleries, New York. The fifty subjects represent only a fraction of the family collections: yet they are immediate evidence of how diverse is the art taste of the Rockefellers and of how comparatively modest but admirably selective are their possessions. Mrs. Jean Mauzé (née Abby Rockefeller), whose Beekman Place, Manhattan, penthouse is famous for its exquisite collection of eighteenth-century Meissen and Chelsea porcelain, started collecting at the age of 12. Mr. and Mrs. John D. Rockefeller III have a penchant for Asian art objects and contemporary American art; and Mr. Nelson Rockefeller, newly elected governor of New York State and president of the Museum of Modern Art, is the determined modernist of the family. Since Mrs. Laurence Rockefeller is a sculptress it is natural that her collections should include jades, bronzes and contemporary sculpture. Mr. Winthrop Rockefeller, who breeds Santa Gertrudis cattle in Arkansas, and his wife possess paintings which demonstrate that a seventeenth-century Ruysch flower painting can hang in proximity to American contemporaries such as Kirschenbaum and Tabois. Finally, the youngest members of the family: Mr. David Rockefeller and his wife. They, too, have the ingenuity for intermixing Sir Thomas Lawrence with Cézanne, Gauguin with Gilbert Stuart, Sully with Matisse.

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The Connoisseur in America

BY MALCOLM VAUGHAN

LARGE [illegible] by Jan Steen are much sought after. They offer a larger number of figures and are, accordingly, likely to manifest more of that lively action which characterizes Steen: indeed, much of Netherlandish painting from 'Gothic' Bosch and Breughel down through Rubens and Hals to seventeenth-century Brouwer, van Ostade, and Steen. The lively action springs from the people of the Netherlands. In them the glow of life often flashes into flame, like lightning. The Metropolitan Museum, after years of seeking, has recently purchased one of Steen's largest canvases, *Merry Company on a Terrace* seen below, painted in the last decade of his life, the 1670's. The picture is well-known, as it was long on loan at the Museum Boymans/van Beuningen, Rotterdam.

Like most of Steen's works, the *Merry Company on a Terrace* is genre painting. The scene, a jolly drinking party, is apparently a family festival at which the wine glasses have been filled often enough to render the company hilarious. The artist himself, seated at the left, seems ready to slip under the table; his wife, in the foreground, looks blithe with wine, and many of the guests are boisterous with laughter. Even the baby in the arms of its grandmother reaches out a hand for a drink.

Sometimes in Jan Steen's jovial scenes, the human element tends to run away with his art, an indication that he sometimes worked impulsively, perhaps impromptu. Fortunately in the Metropolitan's great picture this tendency occurs only in the crowding of the figures, with consequent crowding of the composition. Happily the artist saw the need for more geometry, and pulled the composition together by disposing the figures in a triangle. Of the more than five hundred extant pictures by Steen, this one ranks very high.

This 'Merry Company on a Terrace', by Jan Steen (canvas, 55½ × 51¾ in.), which for a long time was on loan to the Boymans/van Beuningen Museum, has just been purchased (Isaac D. Fletcher Fund) by the Metropolitan Museum.

Pelletreau: American Silver Master

ONE by one the artist craftsmen of colonial America are being rescued from obscurity. The latest is Elias Pelletreau, foremost silversmith on Long Island from 1750 until his death in 1810. The first comprehensive showing of Pelletreau's silver was presented this season at the Brooklyn Museum, where lovers of early American arts and crafts flocked to see it. Scholars also congratulated the Curator of Decorative Arts, Marvin Schwartz, on an exhibition that fully displayed the character, range, and skill of Pelletreau's work.

More than four score examples of Pelletreau's silver were on view: teapots, sugar bowls, cream pitchers, tankards, drinking cups known as canns, porringers, casters, pepper boxes, dining silver, and various special items such as a finely fashioned sword handle and a child's rattle. In the variety could be seen the prevailing features, the characteristics of Pelletreau's silver. It became evident that his inspiration was eighteenth-century neo-classic design, more especially that handsome balance of form, that simplicity, lightness, and grace which inspired silversmiths in Georgian England. Suggestions of Dutch silver in the seventeenth-century golden age of Holland are also found in his forms. This hint of Holland is natural in the circumstances; for though Elias Pelletreau lived in Southampton most of his career, he served his apprenticeship in New York City where Dutch traditions still lingered from the days when New York was a Dutch colony. Born in Southampton in 1726, Pelletreau was the grandson of a Huguenot French émigré, and was apprenticed to another Huguenot, the prominent New York silversmith, Simeon Soumaine. The circumstance explains the air of French influence that occasionally touches details of Pelletreau's work—here the design and decoration of a teapot spout, there the spirited curves of a drinking cann handle or the forceful grace in the form of a sugar caster.

The exhibition being on a major scale, examples were included of silver made by Elias Pelletreau's son, John, who regularly used his father's mark—and of John's son, William Smith Pelletreau, who lived until 1842 and rose to considerable fashion when Long Island's population greatly increased in the nineteenth century.

Foremost silversmith on Long Island in the eighteenth century was Elias Pelletreau. The first full-scale exhibition devoted to his work has just been held at the Brooklyn Museum and included a $3\frac{3}{8}$ in. high sugar bowl (left) and (right) this $5\frac{3}{4}$ in. high caster.

Unknown New York Artists

SEARCH for early artists in America has brought out almost every scrap of painting that remains from olden times. New York, Pennsylvania, and the New England states have been particularly active. A selection of paintings brought to light by the New York State Historical Society is now touring that state. Some fifty artists are represented in seventy-one pictures, mostly portraits and landscapes. The dates range from 1700 to 1875. Self-taught artists are much in evidence in this exhibition.

Some of the pictures may be of slight artistic worth, yet all have value as mirrors of cultural beginnings in America. A case in point is the portrait of a gentleman in the van Schaick family seen here, painted *c.* 1720 by an unknown artist in the Hudson River valley. A whole group of painters emerged in the Hudson valley early in the eighteenth century. Called Patroon Painters, the name coming from the colonial Dutch manor house-holders for whom they worked, they constitute the first school of American art. James Flexner has described their style as elaborate in conception (derived from English and Dutch models) combined with modest colours and direct, simple statement. These elements strongly characterize the van Schaick portrait.

Among the more academic paintings in the show, a felicitous example was a riverside landscape by George Harvey, an Englishman who came to America at the age of twenty, early in the nineteenth century. Harvey seems to have studied abroad. Then, settling beside the Hudson, he was one of the first to paint the beautiful landscape thereabouts. His aim was direct observation with a touch of poetry in the colouring. Harvey proved ahead of his times. He lived to see a host of American-born artists inaugurate the now famous Hudson River School—the first substantial school of landscape painting in the United States.

A number of fact-finding artists were represented in the show—charmingly parochial painters who strove to capture on canvas the drama of a local shipwreck, the charm of a rural home or domestic interior, and views of regional cities.

A Fine Stubbs in California

IN California, the Huntington Art Gallery at San Marino is building up a remarkably good collection of English sporting paintings and prints. This department is in addition to its palatial rooms arrayed in world-renowned paintings by Britain's greatest artists: Sir Joshua Reynolds, Gainsborough, Raeburn, Romney, and others. Last year the Huntington Gallery added to its sporting pictures a pair of racehorse paintings by Ben Marshall—*Sam* and *Sailor*, winners of the Derby in 1818 and 1820 respectively. This year a special exhibition was held to honour a donor: the late Dr. Charles H. Strub, who had often enriched the department with gifts. Outstanding among these gifts is a superb example of George Stubbs' painting, *Baronet with Sam Chifney up* (see p. 272). It is signed, and dated 1791. Of all the excellent painters of horse flesh Britain has produced, Stubbs is the greatest. He took up anatomy in order to paint animals accurately. He became an anatomist of such distinction that his knowledge was respected by leading surgeons of his day. Yet Stubbs studied anatomy only to aid his art.

His 'Baronet' attracted attention as soon as it was painted. The horse belonged to H.R.H. the Prince of Wales, and won the Oatland stakes of 2000 guineas at Ascot Heath with the Prince's jockey, Chifney, riding. Further, Stubbs' painting shows the horse with all legs off the ground, that beautiful moment when a running animal is raised in motion by its muscular strength. This attitude had never before been accurately painted by an English artist, and Stubbs' brilliant description of it—true in every anatomical detail—was hailed as a wonder. Today, a century and a half later in California, eyebrows still go up in surprise at such a combination of anatomical knowledge and painterly skill.

The exhibition also included five huge volumes containing over 500 engraved portraits of famous British racehorses and race meetings, with full page manuscript histories of each animal bound in, opposite the pictures. This unique collection, begun about 1770 by the celebrated horse auctioneer, Richard Tattersall, ('Old Tatt') was continued until the mid-nineteenth century by his descendants. Many of the engravings are very handsome, notably the colour ones by George Townley Stubbs, after his father's paintings.

A recently discovered portrait, by an unknown Colonial New York 'Patroon painter': lent by the New York State Historical Society to a touring exhibition of rediscovered artists of early New York. See story above.

Gauguin Drawing Found

THE least bit of art from the hand of Paul Gauguin is now so cherished that the discovery of a string of pencil drawings on the back of one of his pastels was hailed in Chicago as a major art find. The pastel, a standing *Tahitian Nude* sometimes called *Eve*, had been lent by Mr. and Mrs. John Cowles, Sr. of Minneapolis to the great Gauguin exhibition which opened at the Art Institute of Chicago and is now in New York at the Metropolitan. The drawings on the back of the sheet—a woman's head, a woman crouching, and a sketch of a hand—were discovered when a cardboard backing was removed because of warp. Could Gauguin have known this turn of events, he would have ground his teeth in anguish at the irony of his fate, for like most of his works, this drawing now so treasured was wrested from poverty, and created in loneliness far from the peoples whose civilization Gauguin's art enriches.

Two American Chippendale Chairs

AMERICAN colonial furniture is often so concisely simple in form that it might illustrate the anatomy of furniture making. An interesting

example in point is a pair of American Chippendale side chairs recently given the Currier Gallery of Art in Manchester, New Hampshire, by Mrs. Norwin S. Bean. These chairs are so succinctly functional in form, so puritanically lacking in Chippendale's sumptuous design and lavish ornament that to use his name in describing them seems inappropriate. Yet sundry details—such as cabriole legs with claw-and-ball feet, a cupid's bow top rail, an open-carved splat—all inimitably derive from elements of Chippendale's style. Until another word is coined, such chairs must be called 'Chippendale'.

These two chairs were made in New England, probably Massachusetts, perhaps Salem, and date about 1760-80. Chairs of this elegance were generally constructed in mahogany. Here, the wood is maple, except for the top rail of oak, with outside facing in mahogany veneer—a combination occasionally found on Massachusetts' chairs of this type. The maker of these chairs may have been told that sturdy, heavy men were to sit on them; for they have an unusual structural feature, underneath—diamond cross-bracing is used in the seats.

The American furniture collection at the Currier Gallery in Manchester is small but choice. This pair of chairs, with puritanical 'lean refinement', is a welcome addition.

(Above). The celebrated English sporting picture, 'Baronet', by George Stubbs, signed and dated 1791: a picture which has been donated to Huntington Art Gallery, San Marino, California. (Below). A recently discovered painting, 'Hastings Landing' (on the Hudson River): an early nineteenth-century painting by an emigrant English artist, George Harvey, a precursor of the Hudson River School. Another loan (see p. 275) by New York State Historical Society to the touring exhibition.

Fine Mesopotamian Metalwork

FROM ancient times the Near East has produced metalwork craftsmen of the highest technical skill. Surviving examples make evident that early techniques required dexterity amounting to mastery in more than one aspect of the work—shaping the object by casting, or raising the object by beating it from a sheet of metal; then decorating it by means of carving, engraving, repoussé, or niello. In the Near East the metalwork craft had already reached a peak of achievement in Assyrian times: as is known, for example, from the great Assyrian bronze 'doors' in the British Museum.

Another fine flowering occurred in Mesopotamia in Islamic times, this development reaching a height of refinement in the twelfth-thirteenth centuries A.D. before the region was conquered by the Mongols in 1259. A centre of this 'renaissance' was Mosul, today a city in north Iraq. There have come down to us a number of beautiful inlaid metalwork examples made about this time in Mesopotamia, apparently at Mosul. Twenty-eight of them have been thus far identified and dated. The earliest is a box in the Benaki Museum, Athens, dated 1220. A second example, a ewer with an inscription bearing the craftsman's name and the date 1223, has been recently acquired by the Cleveland Museum of Art. This ewer, identified by the London authority, Dr. D. T. Rice, follows what has come to be called the 'Mosul shape' as distinct from the Persian faceted form. The metal is brass, raised by beating from a sheet, the spout formed separately, and the handle cast in solid brass, then attached. The surface of this ewer—spout, handle, and body—is inlaid with silver motifs driven into the metal with a hammer. The motifs are profuse: a series of polylobed medallion scenes with intervening arabesques; several horizontal bands filled with figures and groups; and the interlaced Kufic lettering known as 'animated' script.

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